

ANCIENT EGYPT

£4.90

Volume 15 No.4

Issue 88

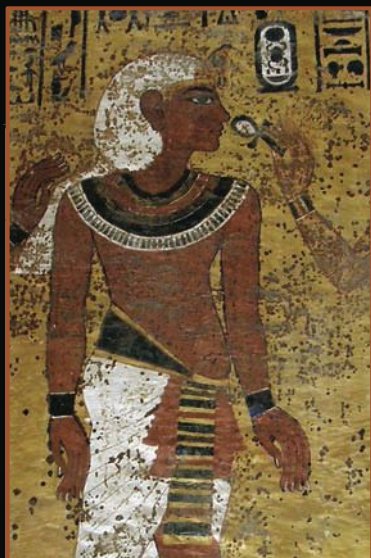
February/

March 2015

www.ancientegyptmagazine.com

The History, People and Culture of the Nile Valley

Pharaohs and Animals



Tutankhamun Facsimile



Magic at Amarna





Cairo

Marriott Hotel 5* from £559

4 nights including breakfast, flights & transfer

Concorde El Salam Hotel 5* from £449

5 nights including breakfast, flights & transfer

Movenpick, Pyramids Hotel 5* from £489

7 nights including breakfast, flights & transfer



Cairo & Luxor

Grand Hyatt and Sonesta St George 5* (5 nights) from £559

2 nights Cairo Grand Hyatt and 3 nights Luxor, Sonesta St George hotel including breakfast, flights and transfers.



Cairo & Nile Cruise

Concorde El Salam Hotel and Movenpick Nile Cruise 5* (6 NTS) from £599

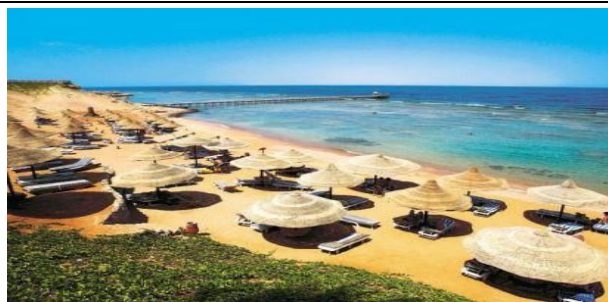
3 nights Cairo including breakfast and 3 nights Aswan to Luxor Nile cruise including full board, sightseeing, flights & transfer



Cairo , Nile Cruise & Lake Nasser Cruise

Concorde El Salam Hotel and Movenpick Nile & Lake Nasser cruises 5* (9 NTS) from £1290

3 nights Cairo, Concorde El Salam with breakfast, 6 Nights cruises from Luxor – Aswan to Abu Simble including full board, sightseeing, flights and transfers.



Cairo & Sharm El Sheikh

Movenpick Pyramids hotel & Movenpick Nema Bay 5* (7 NTS) from £699

2 nights Cairo including breakfast and 5 Nights Sharm Half Board, including flights and transfers.

Savoy & Sierra hotel all inclusive from £689

features

5

From the Editors

News from Egypt and elsewhere.

10

New Osireion Discovered!

Mira Álvarez Sosa and **Irene Morfini** describe their new find in Sheikh Abd el-Qurna.

16

Magic at Amarna

Did the ordinary people of Amarna continue to carry out magical practices under Akhenaten's rule? **Bianca Pesch** investigates.

22

Animals and Pharaohs: the Animal Kingdom in Ancient Egypt

Raymond Betz presents his photos of a major exhibition at the Louvre-Lens Museum, and **John Wyatt** casts an expert eye on some of the exhibits.

32

Even better than the real thing?

Kerry Webb visits the facsimile Tomb of Tutankhamun on the West Bank at Luxor.

40

Eat a cooked mouse!

Amadine Marshall examines the efficacy of this ancient Egyptian remedy.

43

Per Mesut: for Younger Readers

Thereby Hangs a Tail – from Pharaoh's belt, says **Hilary Wilson**.

48

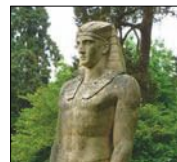
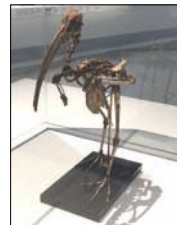
Queens of the Middle Kingdom: The Hidden Queens

In the fourth of her series of articles on royal wives, the evidence for Middle Kingdom queens is reviewed by **Joyce Tydesley**.

52

Enlightened by Egypt

Chris Elliot explores how ancient Egypt influenced the design of eighteenth century English gardens.



regulars

Maps of Egypt and Timeline	4	Back Issues	61
Readers' Letters	13	Events Diary	62
Book Reviews	56	Competition	64
How to Subscribe	60	Netfishing	65
		Egyptology Society Details	66

ANCIENT EGYPT
www.ancientegyptmagazine.com
February/March 2015
VOLUME 15, No 4: ISSUE No. 88

EDITOR: J. Peter Phillips
56 Albert Street, Beswick,
Manchester M11 3SU
0161 223 9407
Email: editor@ancientegyptmagazine.com

DEPUTY EDITOR: Sarah Griffiths

CONSULTANT EDITORS:
Professor Rosalie David, OBE,
Dr. Joyce Tydesley, Dr. Raymond Betz

STAFF CONTRIBUTORS:
Victor Blunden, Peter Robinson,
Hilary Wilson

PUBLISHED BY:
Ancient Egypt Magazine Ltd.
1 Newton Street,
Manchester, M1 1HW, UK
Tel: 0161 872 3319
Fax: 0161 872 4721
Email: info@ancientegyptmagazine.com

ADVERTISEMENTS:
John Ireland: 0161 872 3319

SUBSCRIPTIONS:
Mike Hubbard: 0161 872 3319

OFFICE ASSISTANT/PUBLICITY:
Sadie Prince

OFFICE ASSISTANT/CIRCULATION:
Delennyk Richardson

PRINTED BY:
Warners (Midlands) plc,
The Maltings, Manor Lane,
Bourne, Lincolnshire, PE10 9PH, UK

DESIGN AND SETTING:
Peartree Publishing and Design,
56 Albert St, M11 3SU, UK

IT CONSULTANT: Andrew Shaw

FRONT COVER DESIGNED BY:
David Soper
Main Image: Statue of Horus in the
form of a falcon, Musée du Louvre.
Photo: © Musée du Louvre, dist.
RMN-GP/George Poncet

TRADE DISTRIBUTION THROUGH:
Diamond Magazine Distribution Ltd.
Rye Wharf Road, Harbour Road,
Rye, East Sussex, TN31 7TE, UK
Tel: 01797 225229 Fax: 01797 225657

ISSN: 1470 9990

Time-line

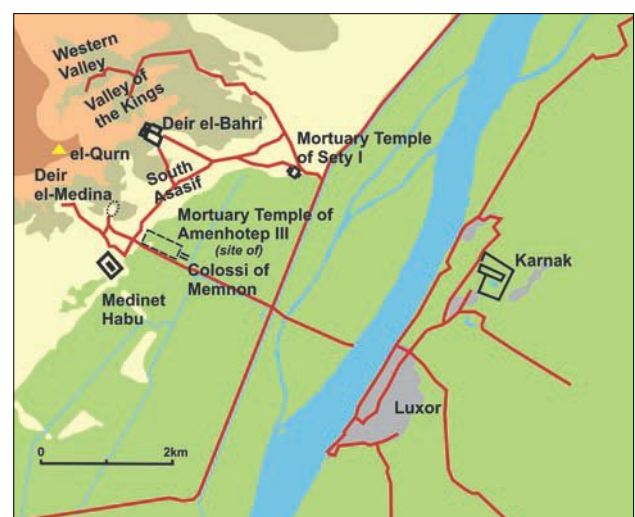
MAP of EGYPT

Periods	Dynasties
500AD	
250AD Roman Period	
AD	
BC	
Ptolemaic Period	
250BC	
Late Period	28-30
500BC	27
	25-26
750BC	
3rd Intermediate Period	22-24
1000BC	21
New Kingdom	20
1250BC	19
	18
1500BC	
2nd Intermediate Period	
1750BC	13-14
Middle Kingdom	12
2000BC	11
1st Intermediate Period	
2250BC	6
Old Kingdom	5
2500BC	4
	3
2750BC	2
Archaic Period	
3000BC	1
3250BC	
Predynastic Period	
5500BC	



RIGHT:
detailed map of
the Theban area

Maps
and Time-line
by Peter Robinson.



Ever since Thomas Cook's first tour to Egypt in 1872, but particularly during the time before the Egyptian revolution, when the numbers of Nile Valley tourists reached unprecedented levels, the guardians of the ancient monuments have faced a dilemma: how to prevent the unintentional destruction of Egypt's heritage by those visiting it whilst still allowing access to it. One controversial solution is to create facsimile tombs and in this issue you can read how one visitor reacted to the newly opened replica of Tutankh-amun's tomb.

...

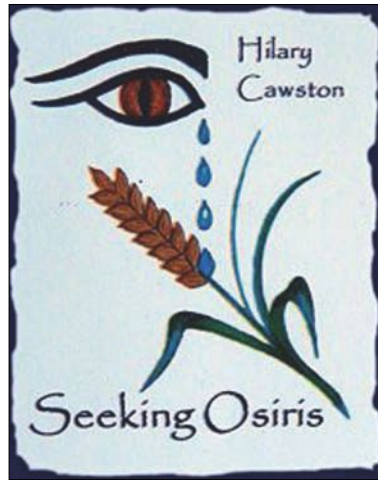
When I took over the role of Editor of *AE* following the untimely death of Bob Partridge, I was very lucky to have the support of a number of talented individuals. Sarah Griffiths, the Deputy Editor, shares with me the bulk of the work, but my thanks also go all of the people listed on page 3 of each issue and to all the many contributors of articles some of whom have done so on a very regular basis. However, Bob Partridge's contribution to the magazine continues posthumously. Regular readers will notice how frequently the credit for photographs is "RBP": these images come from the huge collection amassed by Bob during his lifetime.

...

A more recent 'regular' contributor is Consultant Editor Raymond Betz, who has sourced many articles through his connections in Belgium and France where professional expertise and amateur interest in Egyptology is every bit as great as it is in the UK. In this issue Raymond has provided a "Photo Gallery" that will encourage readers to make a visit to the *Animals and Pharaohs* exhibition in northern France at the Louvre Lens Museum; all the ancient Egyptian objects on display in the exhibition come from the collection of the Louvre Museum in Paris, and many of them have not been on display before, since they come from the Louvre's reserve collection.

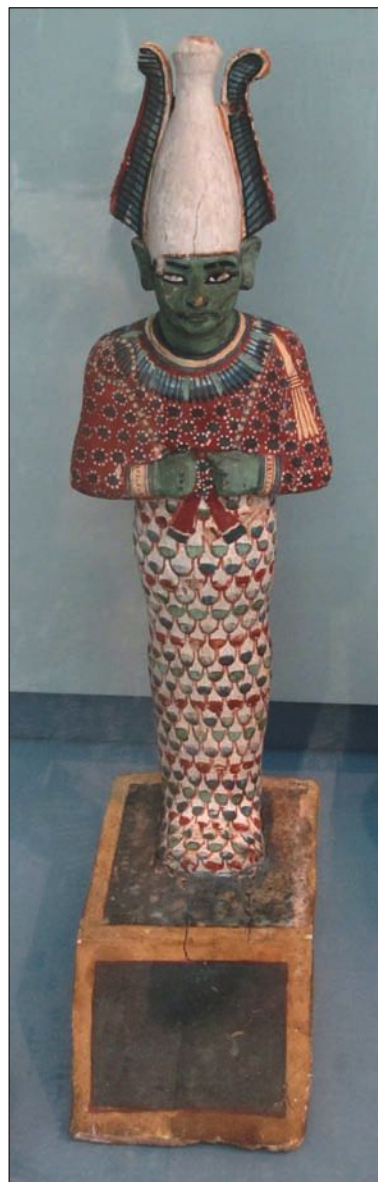
...

As Editor I read in detail every article that appears in our pages. My own knowledge of the subject has been enormously widened, since the range of topics covered is not restricted in any way. One of my favourite tasks is that of setting the *Per Mesut* articles in every



ABOVE: the cover of *Seeking Osiris*, a novel by Hilary Cawston aka Hilary Wilson.

BELOW: A Twentieth Dynasty painted wooden statue of Osiris from Thebes, now in the British Museum. EA 20865. Photo: JPP



issue written by Hilary Wilson. Although these articles are ostensibly written for younger readers, I am far from being alone in regarding them as a very valuable source of information about many aspects of Egyptology with which I was unfamiliar.

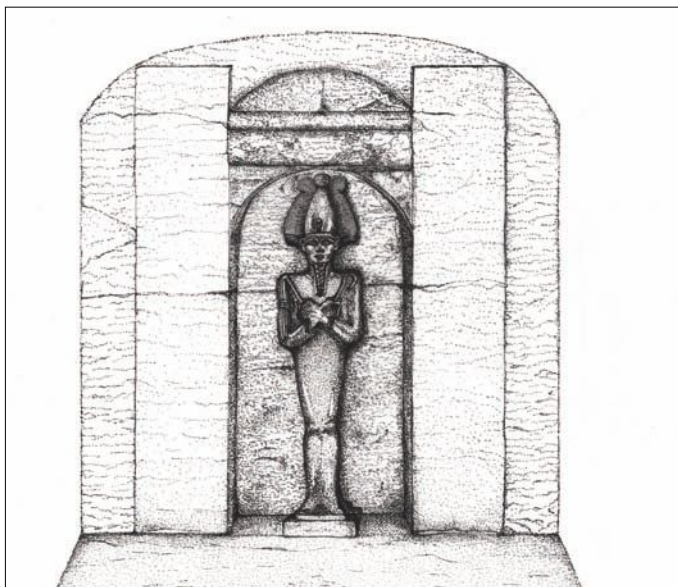
It came as a surprise to me to find out that Hilary has an *alter ego* as a novelist. Writing under the name of Hilary Cawston, she is the author of *Seeking Osiris*, which has just been published by Amazon. *AE* has a policy of hardly ever reviewing fiction, but since Hilary is 'one of our team' I felt that an exception has to be made in this case, especially since having read the book myself I can heartily recommend it for its Egyptological content.

Like myself, Hilary confesses (in her 'Afterword') to a lifetime interest in both science fiction and Egyptology, and she has drawn upon both of these passions to create a very believable and entertaining story set in two time periods and locations: a modern UK university and the Nile Valley in the Predynastic era. Readers of *AE* will immediately recognise and empathise with the research environment of the university's Egyptology department and be amused by the caricature of the dilettante who has prospered financially by publishing popular pseudo-scientific books. They will also be challenged by the use of the ancient Egyptian names for a large number of gods; without a basic knowledge of Egyptology many may fail to appreciate their significance and how cleverly Hilary has incorporated their various characteristics into her story. It would be unfair to reveal more of the plot, but I must mention that the book happens to contain the clearest exposition of the Osiris myth that I have ever read.

My one concern is that Hilary's account is so convincing that some readers might take it as historical fact rather than science fiction! But then manned flight was once a figment of the imagination of Leonardo da Vinci and mobile phones appeared in episodes of *Star Trek* long before they became the indispensable possessions of every teenager and businessman ...

The Kindle version of Hilary's book, price £7.20, is available to download at www.amazon.co.uk

JPP



ABOVE: The statue of Osiris in the newly-discovered Osireion. Drawing by Raffaella Carrera ©MIN PROJECT.



ABOVE: The chapel of the Tomb of Khentkawes III.

BELOW: Travertine model vessels; part of the funerary equipment of Khentkawes III.

Photos: Martin Frouz, Archive of the Czech Institute of Egyptology.

Theban Osireion discovered

A Spanish-Italian team working in the Eighteenth Dynasty Tomb of Min (TT109) in the el-Qurna necropolis has discovered a large multi-level complex dedicated to Osiris. The 'Kampp 327' structure dates to the Twenty-fifth Dynasty and resembles the famous Abydos Osireion at the Sety I temple. Smaller in size, the later Osireion consists of a large five-pillared hall with a staircase leading down to a chapel that contains a carving of Osiris (*see above*). The chapel is part of an interconnected arrangement of shafts and chambers, one of which is decorated with guardian demons holding knives in order to protect the deceased.

For a full report see page 10.



Tomb of Old Kingdom Queen revealed

A Czech team lead by Miroslav Barta has discovered the tomb of a previously unknown queen in the Old



ABOVE: An overall view of the mastaba tomb of Queen Khentkawes III from the north east.

Photo: Jaromir Krejci, Archive of the Czech Institute of Egyptology.

Kingdom necropolis at Abusir. The large mastaba tomb contains a ground-level chapel and a shaft leading to the underground burial chamber which contains inscriptions bearing the name and titles of 'King's wife' and 'Mother of the King' Khentkawes.

As the tomb was found within the funerary complex of the Fifth Dynasty King Neferefra (also known as Raneferef), the son of Neferirkara and his queen Khentkawes II, the new queen is believed to be his previously unknown consort, Khentkawes III. Although looted in antiquity, some funerary equipment has been found including travertine model vessels and copper tool models.

New finds at Gebel el-Silsila

A unique stela depicting the gods Amun-Ra and Thoth together has been discovered carved into the rock at Gebel el-Silsila, the rocky gorge 64 km north of Aswan. Measuring 46 cm by 38.5 cm and dating to around the Third Intermediate Period, the round-topped stela was



ABOVE: The newly discovered stela at Gebel el-Silsila.

BELOW: Early Dynastic rock art at Gebel el-Silsila.

Photos: The Gebel Silsila Project 2014.



discovered in the sandstone quarries by a Swedish team from Lund University. These two gods are rarely shown in the same scene; their presence together on this stela, accepting offerings from an unidentified pharaoh, may be connected to a moon cult celebrated at the site.

The team has also found two previously undiscovered obelisks, abandoned after cracks appeared during the rock-cutting process, as well as a new Eighteenth Dynasty relief inside the nearby Speos of Horemheb, which shows two obelisks being transported by boat (images of this had not been published as we went to press). Over sixty rock art sites have also been documented on both sides of the Nile, the earliest dating to c. 100,000 BC.

3000-year old fortress found

The ruins of a New Kingdom fortress have just been found at Tell Habua, in the Ismailia region near to the Suez Canal. The largest so far found in Egypt, the structure was part of a line of eleven defensive fortresses, known from inscriptions at Karnak, which formed part of a 350 km military route known as the 'Way of Horus' protecting Egypt's eastern border. The forts were built of mud brick with defensive ditches and barricades.



Distance Learning Courses

The Civilization of Ancient Egyptians

Part 1 - History

Part 2 - Religious Beliefs and Funerary Practices

Part 3 - Literature and Related Texts

Part 4 - Daily Life in Ancient Egypt

The aim of these courses is to open the door for people interested in this fascinating subject and provide a solid foundation. Each part has been organized to meet the individual needs and pace of the student.

Exercises in Egyptology (Intermediate Level)

20 Sessions CD only

Study Tours

Specialized Study Tours to many interesting and unusual sites of Ancient Egypt

For details contact:

Suzanne Lax-Bojtos BA MPhil
PO Box 368

Edgware, Middx. HA8 9SF

Tel: 07970478857 Email: suzanne_bojtos@hotmail.com

Web Site: <http://www.egypt.webplus.net/>

MANCHESTER
1824

The University of Manchester

Online courses in

EGYPTOLOGY



The University of Manchester offers the UK's only accredited Egyptology courses delivered entirely online. Several short courses in Egyptology-related subjects are also available.

Courses include:

Certificate in Egyptology programme

A three year online course which provides an opportunity for the serious, academic study of Egyptology.

Diploma in Egyptology programme

A two year extension programme to the Certificate in Egyptology which provides for more in-depth, serious, academic study of Egyptology.

Short Courses in Egyptology

Six week, non-credit bearing courses in Egyptology-related topics, such as Queens of Ancient Egypt, Gods & Goddesses of Ancient Egypt and Tutankhamen.

For further details please visit our website:

www.manchester.ac.uk/egyptologyonline

Amenhotep III statue restored

A second 12·9 metre-tall standing statue of Amenhotep III has been restored at the site of his mortuary temple on Luxor's West Bank. The statues had collapsed about 3200 years ago after an earthquake; restored, the pair are now the highest standing statues of a pharaoh in striding pose. The team led by Hourig Sourouzian had to reassemble more than 89 large pieces and many smaller fragments to complete the second figure of the king, who wears the white crown of Upper Egypt and holds a papyrus roll inscribed with his name in each hand.

See the letters on pp. 14-15 for more on this story.

Bronze Age Danish beads made in ancient Egypt!

A collection of glass beads from Late Bronze Age burials in Denmark and North Germany were made in workshops in New Kingdom Egypt and Mesopotamia according to new research published in the *Journal of Archaeological Science*.

Twenty-three of the 290 coloured beads were analysed using the non-destructive technique of plasma-spectrometry, and their chemical composition compared with reference material from Amarna and Nippur (Mesopotamia). The researchers found a match in composition between the blue-coloured Danish beads and glass made in ancient Egypt during the Amarna Period, pinpointing the source of the Danish glass to the same workshops where the blue glass inlays in Tutankhamun's gold death mask were made.

These beads are the only examples of ancient Egyptian glass to be found outside the Mediterranean area and are evidence for active trade between ancient Egypt and Europe as early as 3400 years ago.

Tomb of Twenty-second Dynasty Queen discovered at the Ramesseum

A Franco-Egyptian mission working



ABOVE: The newly-erected statue of Amenhotep III at the site of his Mortuary Temple.
Photo: Bernard M. Adams

BELOW: A statue of Karomama now in the Louvre Museum. Photo: RBP



at the Ramesseum has discovered the Tomb of Karomama, Divine Adoratrice during the Twenty-second Dynasty.

Previous finds bearing the name and titles of 'Karomama' were bought in Luxor by Karl Richard Lepsius, and were at the time rumoured to have come from a shaft somewhere under the Nineteenth Dynasty temple. This shaft has just been unearthed in the northern part of a small temple dedicated to Queen Tuya, the mother of Ramesses II. The 5 metre-deep shaft leads to a subterranean chamber containing pottery and offering remains, together with fragments of *ushabtis* bearing Karomama's name and titles.

In Brief

- A 50cm-high New Kingdom white limestone sphinx and a collection of 23 Late Period statuettes and other small precious items have been discovered in a pit to the east of the Ptah Temple at Karnak.

- The intact and well-preserved sarcophagus containing the mummy (with funerary mask) of an unnamed Twenty-first Dynasty 'Singer of Amun' has been found in the Bahariya Oasis west of Luxor.

- Traces of barley and wheat have been discovered on the teeth of Neolithic skeletons in Central Sudan pointing to the harvesting of cereals 7000 years ago, several centuries earlier than previously thought.

- A large painted Amenhotep III head has been uncovered by accident during restoration and consolidation works at the Armant Temple, 25km south of Luxor.

- Researchers at the Macquarie University in Australia have deciphered a 1300-year-old Coptic codex; the text forms an 'Egyptian Handbook of Ritual Power' with spells for healing, love and bringing success in business, but also includes many references to Jesus.

SG

Amarna Update

During the 2014 excavation season (February-April) much of the work of the Amarna Project, at Akhenaten's city of Akhetaten was focussed upon the 'House of the Aten', the Great Aten Temple, as was reported in the June/July issue of the magazine (AE84).

A history of the building of the temple is now becoming more clear and readers may be interested to see the two diagrams reproduced here with the kind permission of Professor Barry Kemp, Director of the Project. They represent current understanding, subject of course to future revision.

Around Year 12 of Akhenaten's reign the first temple built on the site was demolished so that a larger, grander temple could be built to replace it.

A portico of large sandstone columns was erected in front of the outermost stone pylon. In order to construct this, a substantial mud-brick wall was built to surround the portico site, forming a 'box' that was progressively filled with sand as the columns were built, until it reached the level of the portico roof. The sand and the column blocks were brought to the site from the river bank up a long mud-brick ramp.

Once the roof had been installed, the enclosure wall was removed, apart from the bottom 70 cm. This still remains as evidence of the process, since it was buried in a layer of demolition rubble. The rubble, which incorporated the bricks removed from the wall, was used to build up a new floor level. A layer of cement was laid on top of the rubble, and over the remains of the mud-brick wall, to form a firm foundation for the new floor paving. As part of this general raising of the ground level, the many mud-brick offering tables extending to both north and south of the main stone building were buried, and in some cases removed, so that they cannot have formed part of the later temple's function.

A number of carved blocks have been discovered buried in the rubble, including the stone corner block shown below (S-11201), perhaps part of an offering table or a statue base. Also uncovered was the torso, from navel to the bottom of the hips, of a statue finely carved from indurated limestone. The statue (S-8264) probably depicts Nefertiti, wearing a pleated robe. A deep groove filled with red pigment indicates a sash draped over the robe.

As the excavation continues, the brick pylons to the west are being capped with new sun-dried bricks and the foundations of the stone structures are being marked out with fresh cement and new limestone blocks. The latter will be topped with blocks of Tura limestone cut to the ancient block size. In this way, the layout of the temple will be recorded permanently.

The work of the Amarna Project is supported by donations to the Amarna Trust. See:

www.amarnatrust.com

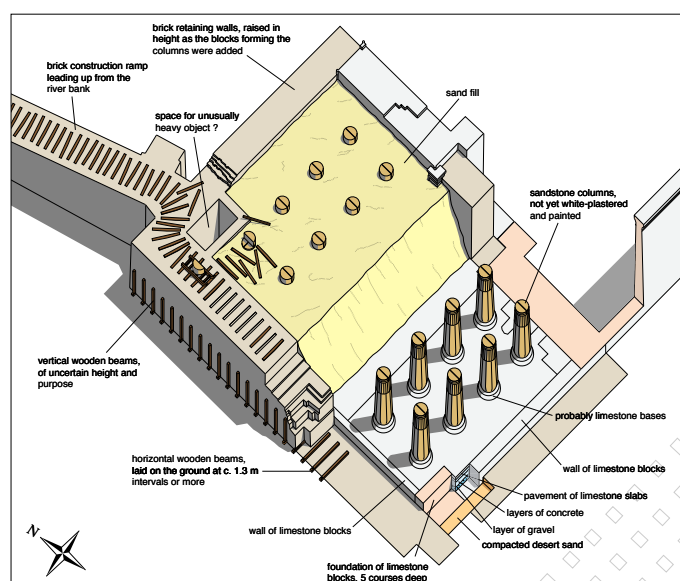
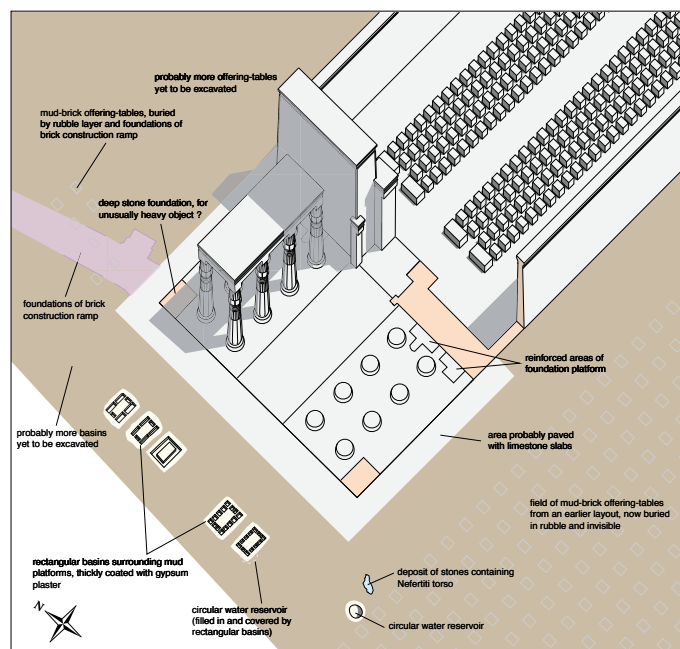
Donations can also be made via:

www.justgiving.com/northcemetery

secure.thebiggive.org.uk/project/greatatentemple

JPP

All illustrations supplied by and copyright of the Amarna Project



TOP: Reconstruction of the layout of the front of the second Great Aten Temple

ABOVE: The construction of the new portico.

BELOW: The top and two sides of a corner block (S-11201). The cartouches are of the Aten in their later form.



NEW OSIREION DISCOVERED!

Dr Mila Álvarez Sosa and Irene Morfini, Directors of 'The Min Project', describe their team's exciting new discovery.



ABOVE: The newly discovered replica Osiris tomb chapel with steps leading up to the statue of the god on the back wall.
©MIN PROJECT Photo by Paolo Bondielli

The Canarian-Tuscan Archaeological Mission, in cooperation with the Ministry of State for Antiquities, holds the concession of two tombs in the Theban area of Sheikh Abd el-Qurna: TT109 (the Tomb of Min) and Kampp 327 (an anonymous tomb).

The goal of the mission's 'Min Project' is to copy and study the tombs' inscriptions and scenes, to document their architecture, to clean and conserve the structures of the tombs and their wall decoration, and finally to prepare the monuments for future opening to the public.

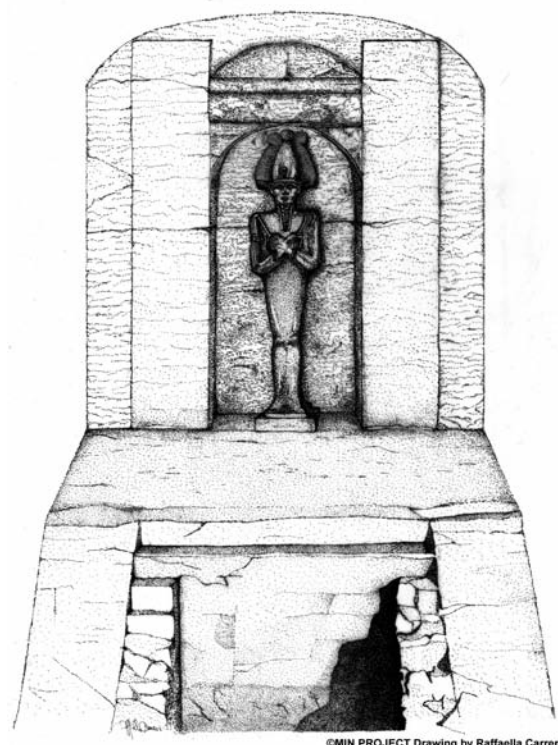
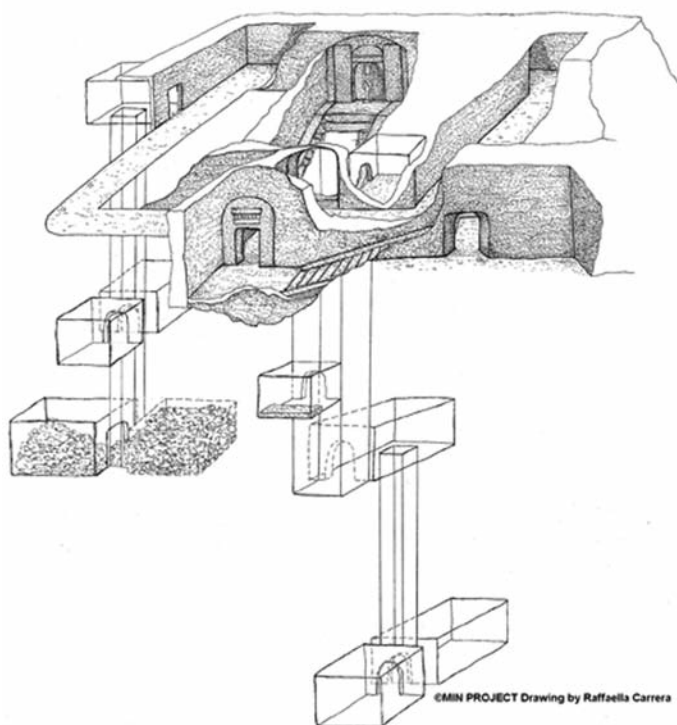
In March 2014, the team discovered the Eighteenth Dynasty tomb of May, 'overseer of all horses of the king' and 'mayor'. In early January 2015, we made a second important discovery – a large, multi-level, complex model of the Tomb of Osiris, which resembles the famous Osireion at the Sety I temple at Abydos.

The model Osiris tomb was found at Sheikh Abd el-Qurna, inside the unpublished anonymous tomb of Kampp 327, which has its main entrance through the

Tomb of Min. Leading from the pillared hall of Kampp 327, the team discovered an entrance with stairs (covered by debris) descending several metres into the bedrock. At the bottom of the stairs, we found a decorated domed niche of considerable height with a chapel carved into the wall that houses the statue of the god Osiris (*see above*).

Tomb Complex

The architecture of this tomb is peculiar, representing a model of the mythical tomb of Osiris. The Osiris statue itself is surrounded by a corridor, which is meant to isolate and protect the most important part of the complex. In front of the statue there is a staircase with a shaft cut into it. This shaft goes down for about 9 metres, leading to a room and a second shaft, which is about 6 metres deep, ending in the deepest part of the monument. The stairs were cut so that the steps were removed to allow for a burial and then replaced to hide the shaft, an ingenious way to hide the burial chambers and confuse would-be looters.



The Symbolism of Osiris

This is very evident here, since all the elements recalling the mythical 'Osiris tomb' are present: a big staircase 3.5 metres long with a 4 metre-high ceiling at the bottom leading to the Netherworld and another one leading directly to the Osiris statue, which is therefore at a higher level and ideally isolated on his 'island'; the Osiris statue itself; the empty corridor surrounding it which symbolizes a channel of water (as seen in the Osireion in Abydos); the expected burial chamber below the statue, thus identifying the deceased with Osiris.

Comparing this complex with similar tombs containing Osirian elements present in the area (TT33 Petamenophis, TT34 Montuemhat, TT36 Ibi, TT37 Harwa, TT389 Basa, TT414 Ankhor in the Assasif and TT223 Karakhamun in the South Assasif) we can date it to the Twenty-fifth to Twenty-sixth Dynasty. The appear-

ance of Osirian elements in private tombs is documented, as far as we know, only during this period in these large funerary buildings of the Assasif area.

A Decorated Chamber

A further set of shafts and chambers were found leading from a room further along the corridor surrounding the Osiris Chapel. A shaft of 8 metres led to a burial chamber with three other burial chambers at different levels. The largest of the four rooms is decorated in relief with demons, some seated and others standing. Although the overall decoration is difficult to see due to the quantity of debris, it has been observed that on one of the walls they hold knives and on the opposite wall they hold lizards in both hands. This decoration is reminiscent of the iconography of some recitations of the *Book of the Dead* that would have been meant not only to protect the body of



ABOVE LEFT

A drawing of the Osiris tomb complex layout showing the interconnected shafts and chambers leading from the Osiris Chapel and from further along the corridor surrounding the chapel. The complex contained many burials but has been looted.

ABOVE RIGHT

The Osiris statue at the top of a flight of stairs in his domed chapel. The god is seen at a higher level as if on his island; the surrounding corridor represents a channel of water.

©MIN PROJECT Drawings by Raffaella Carrera

LEFT:

Egyptologists Mila Álvarez Sosa and Irene Morfini in the tomb Kampp 327. A staircase discovered at the back of the pillared hall led down to the newly discovered Osiris tomb complex.

©MIN PROJECT Photo by Edu Marin



ABOVE: A panoramic view of the anonymous tomb Kampp 327. ©MIN PROJECT. Photo by Mostafa Al-Saguir

BELOW: A view of the corridors surrounding the Osiris Chapel. ©MIN PROJECT Photo by Matjaž Kacicnik

the deceased but also to introduce him into the Netherworld. In the *Book of the Dead* the deceased must know the name and titles of these demons to pass through the paths of the Hereafter without being attacked.

A Name Revealed?

So far we have not found any inscriptions that can tell us who owned the tomb. Due to the number of mummy fragments found, we have considered the possibility that it was a tomb-cemetery where a significant number of Egyptians were buried under the protection of the god of the dead. However, we must also consider the possibility that the tomb itself was originally built for the burial of a person or a family, and later reused throughout the centuries as has happened in many other tombs of the area.

Unfortunately the tomb has been looted; the 'footprints' of the thieves are evident, with hundreds of scattered

fragments of mummies indicating their destructive presence. However there is a chance we may find more intact shafts as we continue with the complete excavation of the tomb complex.

Dr Mila Álvarez Sosa and Irene Morfini

Mila and Irene are the Directors of *The Min Project*. Find out more about their work at:
www.min-project.com

Mila and Irene have published a graphic novel to raise funds for the Min Project. *The Queen of the Desert Valley* is a tale of adventure and suspense set in the present day and in the time of Hatshepsut. To find out more visit:
www.edicionesadaegyptum.com/eng/





Dear Editor,

D.I.S.H.

I enjoyed the recent brief item in the December/January edition of the magazine (AE 87, p. 6) concerning the discovery of Diffuse Idiopathic Skeletal Hyperostosis (DISH) in certain royal mummies of the New Kingdom. Have any CT-scan studies been carried out on the same individuals to establish whether they were also suffering from atheromatous arterial disease? DISH is considered to be a condition associated with affluence and suggested aetiological factors include: dietary excess; male sex; middle age; and diabetes. All of these factors have been implicated in the pathogenesis of arterial disease and one might reasonably expect to see DISH and atheroma tending to occur in the same individuals, provided the sample studied were large enough.

The lack of such an association would cast an interesting light upon the origin of arterial disease in ancient Egyptian elites. Could it be that infection and inflammation, due to periodontal disease, for example, were more important than dietary excess or diabetes? My impression, looking at museum exhibits and reading around the topic, is that elite ancient Egyptians used to develop widespread arterial disease somewhat earlier than we do currently. This could possibly be due to absence of really effective methods of treating sepsis occurring in early life. Do any of your readers know of any studies looking at the association of DISH and atherosclerosis in ancient Egyptian mummies?

S.D. Nicholson,
Barnstaple

Dear S.D.,

Your letter raises an interesting point. Professor Rosalie David made the point some years ago that members of the ancient Egyptian priesthood (by definition elite members of society) enjoyed a diet that was more akin to modern Western excess than to that enjoyed by the majority of the population. Food offerings made to the temples, ostensibly for consumption by the gods of the temple were presented to the statues and then passed on to the priesthood who thus regularly consumed large quantities of beef, honey cakes and other such foods, and suffered from clogged arteries.

Ed.

Dear Editor,

The 'Pharos' of Alexandria and Taposiris Magna
– AE 86 p.55 (Letters)

James Sieglitz has tried to make a correlation between the Pharos of Alexandria and that of Taposiris Magna (T.P.) on one side, with an Indian *angheeti* or *bukhari* stove on the other. If one can indeed see a similarity in form with these two types of 'chimneys', there are, however, very great dissimilarities between both objects.

- The *angheeti* or *bukhari* is used as a 'stove', that is, mainly a heating system, and not really a lighting system.
- If one can indeed understand the whole process of burning a fuel and producing thereby a 'plasma' lighting exhaust, it is difficult to accept that an *angheeti* of an aver-

age internal dimension of 7 inches can be extrapolated to the lighthouse of Taposiris Magna, with a minimum external diameter of 9 to 10 meters (30 feet)! See for example:

www.indiacurry.com/faqappliance/traditionalstoves.htm

- The *angheeti* has a grid at mid-height of the pail, which is certainly not the case in Taposiris Magna. Further, can you imagine how much combustible material would be needed to initiate a torch of 10 m in diameter and 18 m high? This is the approximate height of the Taposiris tower. The fuel would be wood (rare in Egypt), dung or straw! I favour the hypothesis that people brought a *limited* amount of burning material to the top of the tower. Much easier!
- Győző Vörös has published at least two books on Taposiris Magna (2001 and 2004; Budapest, Hungary). In both books, he gives an *axometric* drawing of the T.P. tower. One can see the structure of this building: an octagonal tower of about 10 m height, with a side staircase, and a round top tower of 8 m with a circular staircase. The lower tower has an internal diameter of about 8 m; the round tower on top of about 5 m. Why make a restriction of diameter between both parts, to make a kind of Venturi system? Why not make a single cylinder, which should give the same result with less combustible material?
- Finally, one has to note that the Alexandria Pharos has not two different tower parts, but three! See the reconstruction of the tower by H. Thiersch, in his book entitled *Pharos* published in Leipzig (1909): a first square tower, followed by an octagonal part and a top mainly cylindrical. We are now speaking of an external diameter of 20 m, and not 10 as in T.P. Again, tons of material would be needed to fuel this 135 metre-high tower (as estimated by J.-Y. Empereur, the great Alexandria specialist).

Maybe others can also comment?

Raymond Betz

...

Obelisks and the Expansive Splitting of Granite
(AE 87)

Dear Editor,

I was delighted to read Allan Mills's article in the Dec./Jan. issue on "Obelisks and the Expansive Splitting of Granite", where he describes the very carefully designed workshop tests to disprove the frequently repeated, but never justified, erroneous concept of splitting granite using expanding wetted wooden wedges.

As a fellow scientist and researcher into granite quarrying and carving technologies, I have frequently had this process quoted at me during my lectures on this subject from a member of the audience and now, thanks to Allan, I can quote this article as the definitive defence.

As I have read, and heard, this 'wet wedge' story so many times, I am concerned to lay it to rest whenever I can, but it



many people visit the tomb and was told that it was very few; the guard also showed me WV24 and 25, both in bad condition.

In the main Valley the area leading to KV34 (Thutmose III) was cordoned off. The University of Basel is working on around ten unknown tombs, KV21 upwards. Judging by the amount of pottery spread on mats, they should soon get answers to the names of the occupants.

I went to the Sety I mortuary complex; I was the only tourist around.

I also decided to visit the newly-opened Roman Temple of Isis, just released by the ARCE (*see left; photo by Barry Deakin*). I was the first tourist to visit it. It is in good condition

keeps popping up again. I wonder if any of your readers know where the original source came from. My earliest record seems to come from Dartmoor Quarrying documents, so perhaps it all started with the Pixies?

If anyone can help me with this I would be delighted to hear from them.

Peter J.S. Brooks,
Plympton, Devon.

Dear Editor

The experiment described in Dr. Mills article does not, in my view, demonstrate that wooden plugs were not used to split granite. Firstly, it did not measure whether the sides of the wood block expanded as the top and bottom were compressed. Secondly, it measured the effect of pressure on the wooden blocks but it should have measured the pressure of the the dampened wooden blocks on the steel bars. Tree roots can be crushed in a vice but they can also break down a wall.

John Parsloe

...

Dear Editor

Luxor News

I have just returned from four weeks in Luxor during December.

On the route to the Valley of the Kings past the Memnon complex, I saw that one of the newly-found statues had been erected. I asked about the other one and was told that it was soon to be erected also (*and now has been – see the photos opposite*).

Passing the Merenptah complex, where work was going on around an erected statue, I decided to go to the little-visited tomb of Ay (WV23) in the Western Valley of the Kings. You have to collect a guard from the inspectorate office. I asked how

with dedications by Hadrian and Antoninus Pius. I don't think many tourists will visit it, since it lies down a dirt track beyond Medinet Habu village. Returning *via* the village, I dropped in on the Ptolemaic Temple of Qasr el-Aguz.

Barry Deakin

Dear Barry,

It is always interesting to hear of current events in Luxor, and I had not previously heard of the Isis temple. Many thanks.

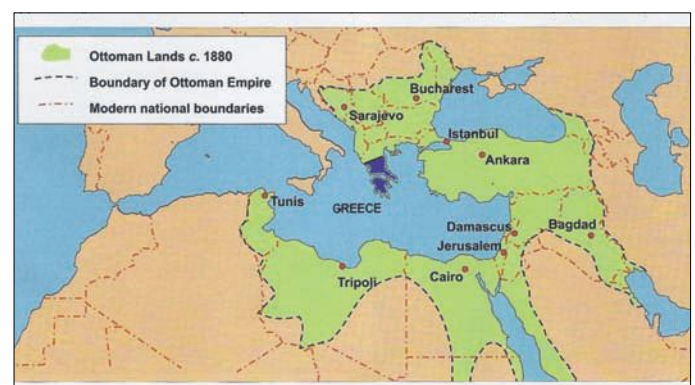
Ed.

Dear Editor

Wrong Map

The map (by Peter Robinson of the Ottoman Empire in the mid-nineteenth century) you printed on p. 14 of AE87 is wrong. This is the right map (*see below*).

Anthippi Fiamou



In other words, Greece was *not* part of the Ottoman Empire!

Ed.

From our Facebook Group:
www.facebook.com/groups/officialaem/

Robert Wright

It took me quite some time to locate this depiction of Hapi, God of the Nile at Philae Temple (*photo right by Robert Wright*). Worth the effort though!

Peter Lacovara

Plus there is a Meroitic inscription underneath!

Peter Robinson

And it's a depiction of the hills around the temple (think of the islands now jutting out of Lake Nasser as you approach the island of 'Philae'). And if you look carefully on the top of the 'hill' in the relief, you can see the royal birds of Egypt, perched on the top.



Bernard M. Adams, 17 December 2014 Dear Friends,

The two new colossi at the north site of the Amenhotep III temple are now complete and standing together as two great giants. One was erected last year and the second was completed this week (*see photos, right, by Bernard M. Adams*). What a wonderful new sight to be seen here on the West Bank: a new noticeable landmark on the horizon. They look particularly nice at night where they are lit up.

The ongoing work at the Memnon site will include the re-fitting of the missing parts to the arm found nearby. This colossus has been seen by hundreds of thousands of visitors and will soon be viewed with its arms intact as it once looked. They are now building a wall along the footpath where I believe they will encompass the site.

The work going on at this site is as grand as the colossi they house. I am privileged to live nearby where I am able to see the work being done on a daily basis.



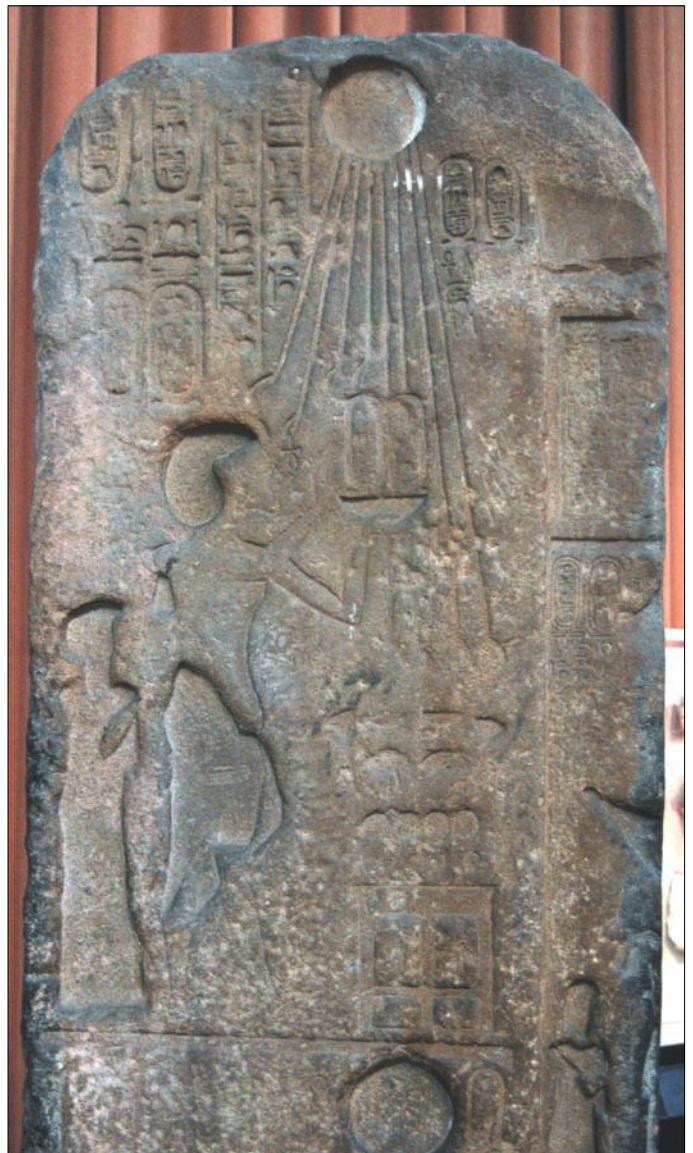
Magic at Amarna

Under the repressive Amarna regime, were ordinary Egyptians still able to carry out magical practices? Bianca Pesch investigates.



What is magic?

There have been many studies within the field of anthropology and most of them focus on the abnormality of magic. Magic is often assumed to be irrational and inferior to modern, Western science, but there have been a few who thought otherwise. Lucien Lévy-Bruhl was the first anthropologist who suggested that far from being inferior, ancient Egyptian magic was just a different kind of thinking, dependent on different social conditions but equally valid within its specific society. Another anthropologist, J.G. Frazer, suggested that magic is: “the manipulation of supernatural beings by a person who believe[s] that the right spell or ritual will bring about his or her desired result”. This is contrary to his definition of religion: “the absence of any influence by man and being fully dependent on divine will”. These statements are important because, as we will see later, this distinction is almost completely absent in ancient Egyptian society.



Magic is one of the most intriguing subjects from ancient Egypt but also one of the most difficult subjects to understand. Egyptian magic was dependent on traditional Egyptian myths and gods for its existence, but what happened to that magic when those myths and gods were abolished by Akhenaten in the Amarna Period (c. 1352 - 1336 BC)?

The ancient Egyptians were dependent on magic for protection for themselves, but also their families and businesses. Most (semi-) scientific books on this subject state that magic was still practised at this time, but material evidence to support this statement is seldom provided. Research into the Amarna Period has so far been focused mainly on the Aten temples, the royal family and the religious revolution. But to truly understand this period, and how the average Egyptian lived during the Amarna Period (especially within the capital Akhetaten), we have to look at the material evidence in the workmen's village of Amarna.



The Amarna Period

Amenhotep III reigned for nearly forty years before his son Amenhotep IV became sole ruler. In the first years of Amenhotep IV's reign he continued his father's religious and building programme. However, he soon began to elevate the god Aten above the other traditional gods. He created a new iconography and in his fifth year took on a different name, 'Akhenaten', abolished the other state gods and moved the capital to Amarna where he lived for nearly twenty years. However, as we will see later, Akhenaten's revolution was not as complete as he would have wanted, and soon after his death, Tutankhamun returned Egypt to the worship of the traditional state god Amun.

Egyptian Magic

The ancient Egyptians believed that magic was first used by the creator god to create the world and everything in it. The creator god then gave magic to humanity to elevate them above the rest

of his creations. By studying their traditional myths, the Egyptians learned about the gods and how to use magic. Mythology was a cornerstone of Egyptian society, but this fell away when Akhenaten abolished the traditional gods without providing a new mythology for his Aten religion. Yet the average Egyptian still needed protection against all sorts of dangers: disease, dangerous animals, ghosts, and many other horrors. It is therefore reasonable to accept that the ordinary Egyptians did not abandon their magic, and still held on to the traditional gods and myths.

There were three categories of magic: destructive, productive and defensive. Destructive magic was practised against foreign enemies in the temples of the country and not inside private homes. Productive magic was practised to improve business or crops. Defensive magic was the most common form, and mostly practised inside or around the household. We may take it that every household had its own set of spells and

OPPOSITE PAGE:

TOP

The face of Akhenaten, whose religious revolution failed to end the magical practices ordinary Egyptians relied on for protection. Luxor Museum.

BOTTOM

A stela from Amarna, now in the Philadelphia Museum of Art, showing Akhenaten worshipping the Aten. Ordinary people were supposed to rely on the king and his god for access to the afterlife.

Photos: RPB

THIS PAGE

A necklace with different amulets. The collar is decorated with *wadjet*-eyes with the goddess Taweret in the centre. From the Rijksmuseum van Oudheden, Leiden.



magical objects for the protection of the house and its inhabitants. Simply saying the words of a spell was not enough; it had to be accompanied by objects and hand gestures or actions forming a ritual. For the Egyptians, magic was not irrational or inferior; it was accepted completely and even admired. In Egypt, practising magic was not the exception, but the rule.

Research into the Amarna Period has tended to place too much emphasis on the aberrant character of the peri-

od, and too little attention on the 'normal' aspects. It is generally known that the gods Bes and Taweret were still accepted in the workmen's village. But if we look closer there are many more gods still visible in the village, such as Hathor, Seth, Wepwawet and even Amun. The traditional character of the tomb also changed; it is well known that images of the traditional funerary gods were replaced with images of the Aten and the royal family; acceptance into the afterlife was dependent on the Aten



and the king, while the traditional gods and funerary customs had disappeared. However, in several private tombs, *ushabtis* have been found. These figurines were connected to the Osirian funerary tradition; the deceased was judged by Osiris and accepted into the afterlife through him. The presence of these *ushabtis* in private tombs seems to indicate that people were not willing to jeopardise their afterlife by renouncing the traditional burial customs. In one of the royal tombs a ring was found; on top it shows a frog but on the underside it shows the name of Mut, the Goddess of the Sky, Protector of the Dead and consort of Amun. This may indicate that even within royal circles there was resistance to the king's religious revolution. It is therefore very likely that the average Egyptian did not renounce the traditional gods and myths; they continued to worship them and to practise magic, although no longer in public, but in the secrecy of their own home.

The Evidence

The distinction between religious and magical artefacts is often difficult to make, and we have to keep in mind that





an artefact always has elements of both aspects. We have to consider the intention of the user in order to decide whether an object was *more magical* or *more religious*. If the goal of the user was to achieve a certain personal goal for him or her, then the object is more magical. On the other hand, an object should be seen as being more religious if the object was used to communicate with and venerate the gods.

In Anna Stevens' book *Private religion at Amarna* she presents a collection of all the religious objects found in the city of Amarna, including magical objects from the workmen's village which provide evidence for the continued practice of

magic. The following artefacts are the most interesting and remarkable within Stevens' collection, but it must be kept in mind that they are only a small portion of the material evidence.

Amulets

Amulets were a necessity in Egypt. Even the poorest Egyptians wore (self-made) amulets. The most commonly represented gods were Bes and Taweret (*opposite bottom left*) who each had strong protective powers over pregnant women, babies and young children. But the most frequently found amulet is the *wadjet*-eye, also known as the 'moon eye' or the 'eye of Horus' (*see opposite top left*). More than five hundred examples of this amulet were found at Amarna, suggesting a strong dedication to the god Horus in the city.

Figures and Models

Within this group there is one peculiar set of models that invokes the traditional gods. Over two hundred figures of women (often accompanied by small children) have been found (*see opposite, right*). These figures were placed inside the household and used to appeal to the gods or divine ancestors to grant fertility to a woman or couple. These figures could also have been used in many magical spells, such as described in Papyrus Leiden 348 (*above*): a spell to cure a stomach ache required the spell to be spoken over a clay figure of a woman.

Statues and Stelae

A few statue busts and stelae belonging to private individuals have been found in the workmen's village. These can be similar in significance to the famous so-called 'ancestor busts' from the town of

OPPOSITE PAGE:

TOP LEFT

A faience amulet of the *wadjet*-eye, the symbol of protection in ancient Egypt.

BOTTOM LEFT

A faience amulet in the shape of the goddess Taweret. Taweret was the protector of pregnant women and young children.

RIGHT

Examples of women figures. On the left is a woman on a bed with a small child, on the right the emphasis on the genital area can be seen.

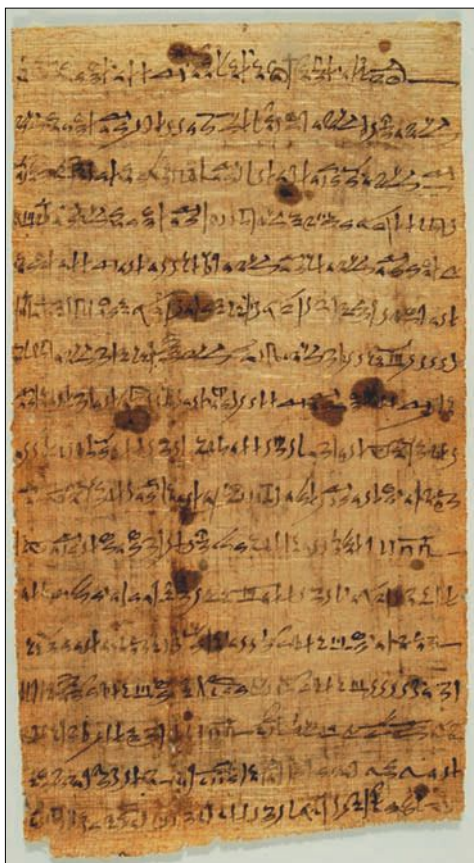
THIS PAGE:

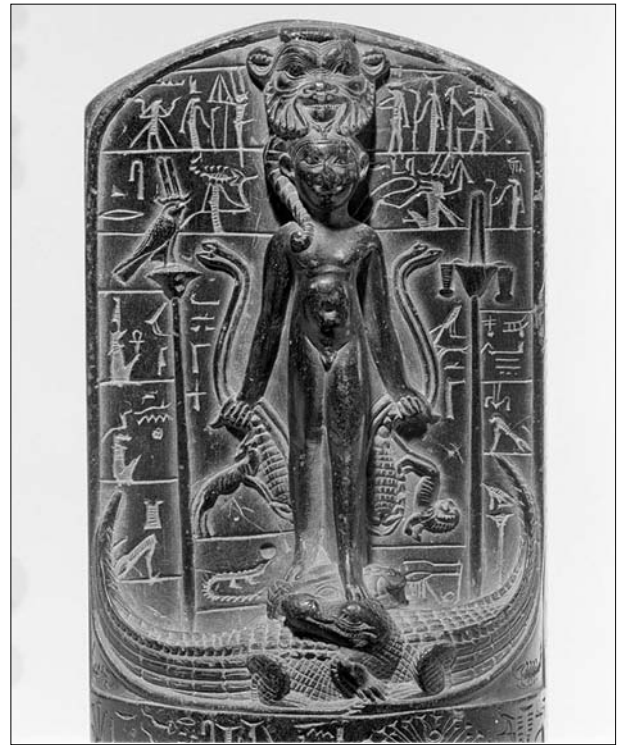
TOP

Papyrus Leiden 348. On recto 20, lines 2 – 4 is a spell against a stomach ache in which a woman figurine is used in the ritual.

BOTTOM

A letter to the deceased Anchiry. Her husband is asking his dead wife to leave him alone. He has been having nightmares and blames her for them. If she does not listen to him, he threatens to sue her in the divine courthouse. The text is hieratic.





ABOVE LEFT: A gold pectoral depicting the god Shed, made sometime between the Eighteenth and Twentieth Dynasties and now in the Roemer und Pelizaeus Museum, Hildesheim.
Photo: Einsamer Schütze cc 3.0 unported

ABOVE RIGHT: A cippus, or Horus stela. Horus the Child is standing on crocodiles holding lions, gazelles, scorpions and snakes. Above him is shown the god Bes.

Deir el-Medina (the village for the Valley of the Kings' workers); within the house they provided a point of contact with deceased and divine ancestors who could mediate between the living and the gods. The ancestors were known as 'excellent spirits of Ra' as they joined Ra in his travels across the heavens. The ancestor busts or stelae worked on the same principle as the 'letters to the dead' written by the living to appeal to, or ask a favour from, the dead (*previous page bottom*).

Two stelae dedicated to the god Shed have been found in the village, and this is quite remarkable. This god first appeared in Egypt in the Eighteenth Dynasty, only a few years before the beginning of the Amarna Period. A strong protective deity, Shed was associated, and often identified, with 'Horus the Savior' and the protective *cippi* stelae (*above right*). Even very new deities were apparently accepted and worshipped in Akhetaten.

Vessels and Headrests

There are many artefacts in the Stevens' book which are categorised as 'vessels', but a few of these vessels may have a deeper significance. Some have the shape of a woman, and may have contained mother's milk (*see opposite*), a very popular ingredient for magical spells. Milk could be used in a sleeping potion for babies, or in ointments for burns, but it was also used in pregnancy tests; the milk of a woman who had given birth to a boy was especially popular. Two headrests were found in Amarna, one of which was decorated with demons to protect the sleeper at night against the terrors of the underworld.

Wall Scenes

Wall reliefs were discovered in two houses in the workmen's village. In 'Main Street House 3', three Bes figures appear to be dancing while dancing women and girls are depicted in the house 'Long Wall Street 10'. Bes and the act of dancing were connected to protective rites or rituals that could protect women in labour. The rooms in which these scenes were found are most likely birth rooms or rooms where a woman and child could reside in the fourteen days after birth, a period where both mother and child were considered impure. These decorations show that people in the workmen's village even depicted gods and traditional rituals on their walls.

Conclusion

Ancient Egyptian magic was different. Magic was not irrational; it was a means of protection and a way to control one's environment. It was practised by everybody throughout the Pharaonic era and was considered a normal, and even desired, activity. In the Amarna Period; although the traditional myths and gods were banished from official religion, and magic no longer practised in the large temples, magic itself did not disappear entirely because the ordinary ancient Egyptian was completely dependent on magic for protection. The gods Bes and Taweret were still abundantly present in Amarna, but other gods such as Hathor, Wepwawet, Shed and even Amun were also present. The religious diffusion within the city of Amarna was shallow at best; only the royal family and highest members of court would have fully

accepted the Aten-religion. It was a religion meant 'for the inaugurated', as C. Tietze so eloquently puts it in his beautiful book *Amarna: Lebensräume - Lebensbilder - Weltbilder* (Potsdam 2008). Although no longer practised publically, magic continued to thrive in the privacy and protection of the household.

Bianca Pesch

Bianca is a museum guide at the National Museum of Antiquities in Leiden, in the Netherlands. She researched *Magical Practices in the City of Amarna* for her master thesis at the University of Leiden and is currently translating Third Intermediate Period mummy coffins.

Further Reading

- Borghouts, J.F. (1978) Ancient Egyptian Magical Texts, *NISBA* Vol. 9. Brill.
- Kemp, B.J. (1979) Wall Paintings from the Workmen's Village at el-Amarna. *Journal of Egyptian Archeology* Vol. 65, pp. 47-53.
- Pinch, G. (1994) *Magic in Ancient Egypt*. British Museum Press.
- Raven, M.J. (2012), *Egyptian Magic: The Quest for Thoth's Book of Secrets*. The American University in Cairo Press
- Stevens, A. (2007) *Private Religion at Amarna: The Material Evidence* (British Archaeological Reports International Series). Archaeopress.

All photos provided by the author © Rijksmuseum van Oudheden, Leiden, unless otherwise stated.



ABOVE: Vessel of a woman holding a child in her lap. These vessels were used to store mother's milk.

GET THE DIGITAL EDITION!

A digital subscription to the magazine is now available.

Search for us at: www.exacteditions.com



Got an iPad or iPhone? Get Ancient Egypt to go! Search the App Store to download the free app now. 60 day and annual subscriptions are available via in-app purchases.



Android owners can access the magazine with the 'Exactly' Android app. Available from Google Play.



You can also get each issue of the magazine individually via our website at:

www.ancientegyptmagazine.com

ANIMALS AND PHARAOHS

The Animal Kingdom in Ancient Egypt

A **Photo Gallery** of an exhibition in the Louvre-Lens museum, France, prepared by **AE's**
Consultant Editor **Raymond Betz**



In ancient Egypt, man lived in harmony with nature, which he observed with extraordinary attention to detail: in particular, he had a unique relationship with animals. For the first time, an exhibition at the Louvre-Lens Museum in northern France, not far from Lille, is examining every facet of this exceptional bond between the ancient people and the animal world. With 430 works on display, the exhibition resurrects wildlife that has now largely disappeared from modern Egypt, and recalls its essential role in pharaonic civilisation.

Animals were everywhere in the life of ancient Egyptians. Animals were hunted, raised and tamed, but also sacrificed and venerated. They served as foodstuffs, a means of transport, a source of medical remedies, as companions and objects of worship. From the earliest times, Egyptians also used pictures of animals as symbols. In this way, the figure of an animal became a means to convey ideas, in a language that was written in a combination of phonetic and representational images. The animal was a pillar of Egyptian thought, be it religious, funerary or political.

The exhibition offers visitors a dual approach, being both educational and aesthetic. Firstly, it allows knowledge to be gained through nine thematic sections. These have a logical progression, from the simple physical perception of actual creatures evolving in their natural environment, to their transposition to the codified language of Egyptian thought. Through the different sequences, the central theme of the animal figure allows many aspects of Egyptian civilisation to be seen, such as livestock, writing, the deities and even funeral rites. It also covers the entire chronology, from the end of prehistory to the Roman Period.

At the same time, the exhibition unveils the richness and variety of artistic works based on the infinite source of inspiration provided by the animal kingdom: an amulet in the

shape of a frog; monumental baboon sculptures from the base of the Luxor obelisk; a snake coffin or an ibis mummy.

Apart from the zoological specimens from natural history museums, all of the objects come from the Egyptian collection of the Louvre Museum in Paris, one of the world's primary collections. While the Louvre has permanent displays of many of the objects, more than 150 have been specially selected from the reserve collection, with some on public display for the first time. Restoration work carried out on these artefacts at the Louvre-Lens' workshops included material analyses, in particular to identify the source of wood (e.g. domestic or imported) from which some are made.

CT scans of fourteen of the animal mummies on display were carried out using a veterinary scanner, providing more information about each animal and the method of killing and embalming techniques used.

The results of this medical imaging have been used to create a multimedia device that visitors can use to perform virtual autopsies on several of the specimens.

Hélène Guichard, the chief curator of the Department of Egyptian Antiquities at the Louvre Museum, is also the curator of this temporary exhibition (which runs to 9th March 2015). To aid the international visitor, all the explanatory panels and labels are trilingual (in French, English and Dutch).

For further information see the website:

<http://www.louvre-lens.fr/en/home>

Raymond Betz

(All photos in the Photo Gallery pp. 23-29 are by R. Betz.
Unless otherwise noted, all the ancient Egyptian artefacts shown
are from the collections of the Musée du Louvre.)



TWO GENERAL VIEWS OF THE EXHIBITION

ABOVE: (On the left-hand wall) a facsimile painting of the right-hand part (the 'animals' part) of the Turin Erotic Papyrus. (Centre, in the glass display cabinet) a recently-discovered original Louvre copy of the papyrus (E 11656).

BELOW: (Front) a royal sphinx in the name of Hachoris (Hakor) of the Twenty-ninth Dynasty, basalt; Rome, Villa Borghese. (Left) a limestone lion statue, Thirtieth Dynasty, N 432 B. (Back) four baboons from the Luxor Temple obelisk (see p. 29, top).



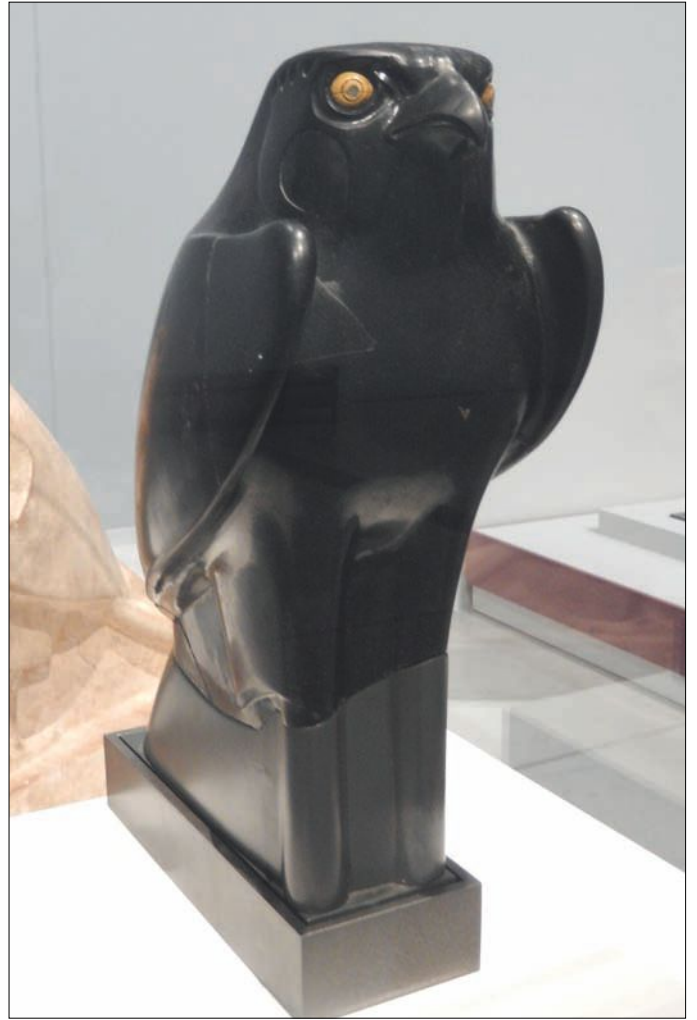


ABOVE: Various birds, stuffed or as Egyptian artefacts. Note particularly the crouched ibis, E 17380, which is very similar to the stuffed ibis on its left.

BELOW LEFT: A rare skeleton of a sacred ibis, *Threskiornis aethiopicus*. Paris, Musée d'histoire naturelle, A1457. This incomplete skeleton of an ibis was extracted from a mummy brought back from Egypt by Étienne Geoffroy Saint-Hilaire in 1802.

BELOW RIGHT: A painted limestone sarcophagus of an ibis; Ptolemaic Period, E 3067.





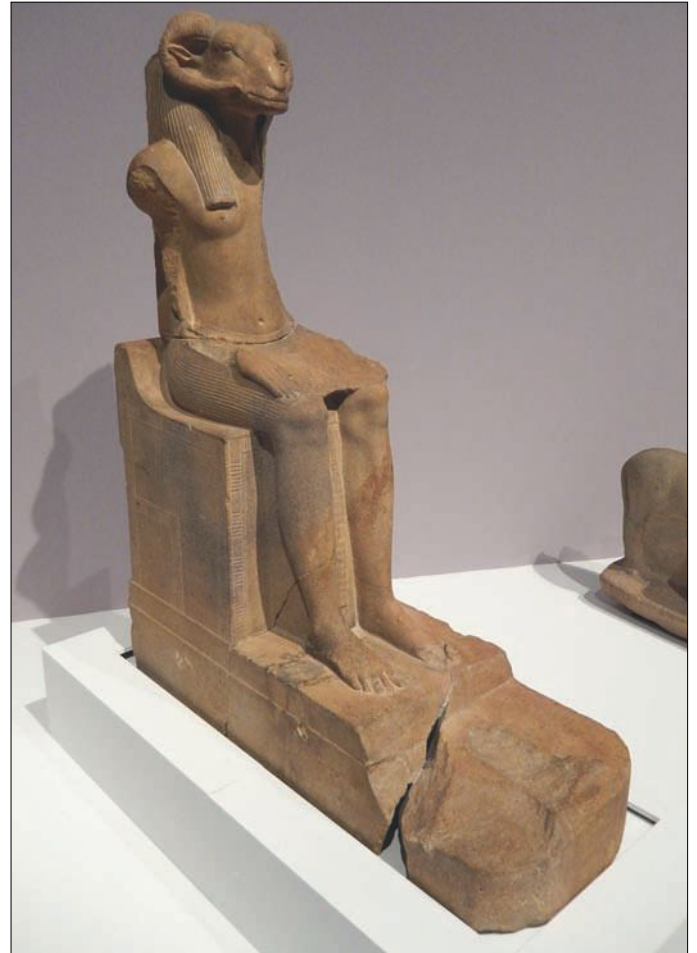
ABOVE LEFT: A limestone statue of a falcon protecting Pharaoh Nectanebo II of the Thirtieth Dynasty, E11152.

ABOVE RIGHT and Magazine Cover: A horus statue in the form of a falcon; Graeco-Roman Period, Rome, Villa Albani. Granitoid stone (with modern waxing) and eyes of a yellow stone. N3654 = AF 6609 = MR 32.

BELOW LEFT: A heart scarab bearing the image of a 'phoenix'; undetermined period; steatite, lapis-lazuli, glass, E 3085.

BELOW RIGHT: A painted limestone doorpost bearing the name of Rameses II of the Nineteenth Dynasty, N 133 = B21.





TOP LEFT: A limestone ostrakon of a ram in the desert; Nineteenth or Twentieth Dynasty, Deir el-Medina, E 16291.

ABOVE: A seated quartzite statue of Amun with a ram's head, Eighteenth Dynasty, Amenhotep III?, Thebes or Nubia, AF 2577

CENTRE LEFT: A faience hippopotamus statuette; mid-Thirteenth Dynasty, Western Thebes, E 7709.

LEFT: A granitoid dog statue; Achaemenid Period (341–332 BC) or Ptolemaic Period, E8059.

BELOW: A wooden statue of a pig; Eighteenth Dynasty?, E 27248.





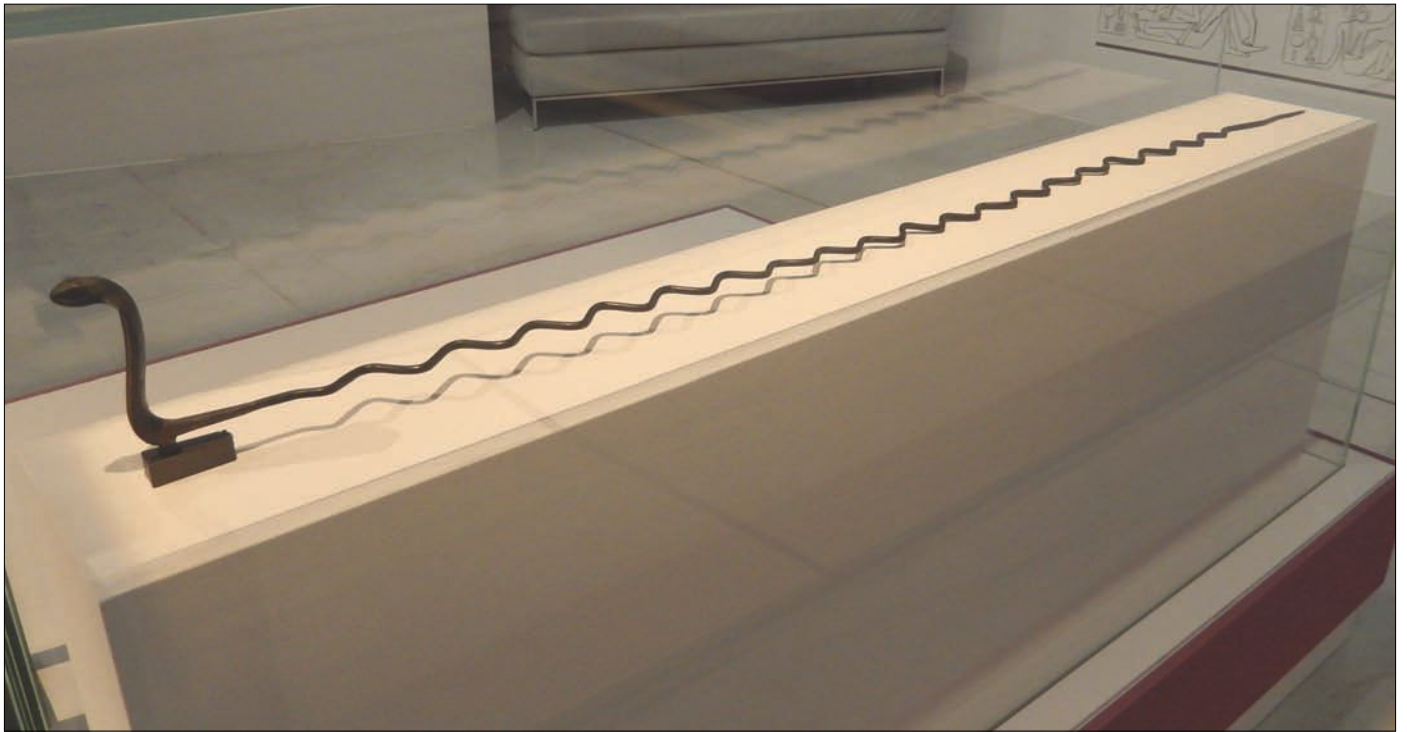
ABOVE: A Late Period cat mummy; papyrus, painted cartonnage; E 2812, N 2896.

RIGHT: A wooden stool with legs in the form of lions; New Kingdom, E 10780.

BELOW: A piece of furniture in the form of a lion's head; Late Period, gilded tamarisk wood, E 2558.

BELOW RIGHT: A limestone stela showing a cat under the chair of Amenhotep III; Eighteenth Dynasty, C 75.





ABOVE: A Late Period *uraeus* (gilded copper alloy), E 4851.

LEFT: A faience hippopotamus game with 58 holes; Late Period, N 3043.

BELOW LEFT: A reliquary statuette containing a small mummy; Late Period, tamarisk wood, E 2545/N 4531/AF 608.

BELOW: A faience stela of a composite deity slaying dangerous animal pests; Twenty-sixth Dynasty, E 10954.





ABOVE: Pink granite baboons from the base of the eastern obelisk of Luxor Temple; Nineteenth Dynasty, N 383/D 31.

BELOW: Various artefacts from the Predynastic Period or later, with an animal form or decoration.



ANIMALS AND PHARAOHS

John Wyatt, an specialist in ancient Egyptian fauna, casts his expert eye on the exhibition.



What a difference the ‘Chunnel’ now makes as one can easily undertake a day trip from Folkestone to Lens, in northern France, to see the outstanding *Animals and Pharaohs* Exhibition presently at the Louvre-Lens Museum. I had intended to visit the Louvre itself this year to catch up on some of my favourite pieces but most of them are now in Lens until early March and then going further afield to Madrid and Barcelona later in the year.

Two particular items in the exhibition caught my eye.

Birds in the Marshes (E13101)

This marsh scene (*shown above with detail views below and opposite top right*) is unusual in that the papyrus forest is depicted as a balanced semi-circle of buds and umbels surrounded by a bevy of birds, butterflies and animals. This surviving 43·0 by 74·5 cm fragment comes from the mid-Eighteenth Dynasty Theban Tomb of Neferhotep (TT A5). Twelve birds, three nests including chicks or eggs, five butterflies and two animals, a Common Genet and an Egyptian Mongoose, are included. The colours remain vibrant,

although not as clear as they once were, and most of the species remain identifiable including, as to be expected, Mallard, Hoopoe and Grey Heron. It is the surprise birds, however, which make this painting special, as not only would there appear to be two flying Painted Snipe, a male and a female, but also a definite flying Barn Owl (*below centre*) and possibly the only depiction so far discovered of a Black-necked Heron (*opposite top right*). The diving white bird, almost identical to one in the marsh scene from the Twelfth Dynasty Tomb of Khnumhotep II at Beni Hasan, is almost certainly a Spoonbill (*opposite centre left*) and, from the red legs, an African Spoonbill. There are ornithological inaccuracies regarding the breeding birds and their nests, but these do not detract in any way from

the symmetry, beauty and boundless activity of the scene. If only the whole wall and actual tomb had survived!

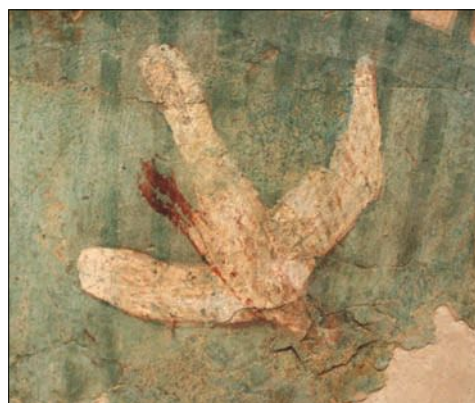


The Bull Palette (E11255)

The limited number of large ceremonial palettes from Predynastic Egypt so far discovered makes them all special and highly important, but this remaining upper corner of the Bull Palette from Abydos is par-

ticularly striking. Sculpted from schist and then polished, the original must have been at least 50 cm in height (presently 26.5 cm) and possibly 30 cm in width. One side, as on the Libya or Towns Palette, depicts two towns defeated by the pharaoh (*bottom left*) while the other shows the armed gods who helped the King to victory, now holding the rope with which a vanquished enemy is bound (*bottom right*). Each scene is surmounted by the image of a heavily horned bull goring a man, powerful symbolism for the pharaoh destroying his enemies. What is particularly noticeable on this palette is the depth and intricacy of the meticulous sculpting, the great degree of intimated violence and the strongly defined anatomical details of both the man and the bull. A highly skilled craftsman undoubtedly produced this magnificent masterpiece!

The hundreds of pieces on view can be examined in spacious and often uncrowded surroundings. There are one or two errors in labelling and one film sequence shows three species which probably never occurred in ancient Egypt [although the climate was very different in Predynastic times and may have supported them] – Thomson's Gazelle [found today from southern Sudan to Kenya], Banded Mongoose



[now in east and central Africa, up to the southern Sahara] and Pygmy Hippopotamus – but these detract in no way from what is truly an outstanding achievement.

John Wyatt



OPPOSITE PAGE

TOP

A scene from the Eighteenth Dynasty Theban Tomb of Neferhotep (TTA5) showing birds in a papyrus thicket. Louvre E13101.

BOTTOM

A detail of the scene depicting a barn owl.

THIS PAGE

TOP RIGHT

The black-necked and grey herons in the scene.

CENTRE RIGHT

Another detail showing a diving spoonbill

LEFT

The two sides of the Bull Palette, Predynastic. Greywacke. Louvre E11255.

Photos: John Wyatt.

Even better than the real thing?



Kerry Webb visits the facsimile Tomb of Tutankhamun.

March 30th 2009 was, for me, the culmination of a thirty-year-long ambition to visit the tomb of Tutankhamun – numbered KV62 in the Valley of the Kings (see above) – something I had dreamed of since I was ten years old. As I stood at the top of the metal staircase leading down to the entrance corridor, it was with a mixture of nervous excitement and trepidation that I took my first tentative steps, and descended into the depths of the tomb.

Recording the tomb of Tutankhamun

Standing by the wooden handrail overlooking the Burial Chamber, I was rather surprised to encounter a young man crawling out of the Treasury, who proceeded to make adjustments to the very sophisticated-looking camera and scanning equipment mounted on two metal scaffolds placed either side of the sarcophagus. This was Piers Wardle, one of a small team working for the Madrid-based company Factum Arte, tasked with undertaking the detailed recording of the Burial Chamber over a period of eight weeks. He kindly stopped work to patiently answer my questions, questions he must have been asked a thou-

sand times whilst working in the tomb's cramped conditions that spring. He explained that they were taking high resolution 2D and 3D scans and photographs of the Burial Chamber (see the December 2010/January 2011 issue of *AE*, for further details) in order to create a complete record of its current condition so that initiatives to conserve and preserve the tomb for future generations could be developed (see opposite, top).

Current condition of the tomb

Even a cursory glance around the Burial Chamber, the only decorated element of KV62, provides clear evidence that the painted walls are in an alarming condition. Closer inspection of the east wall – nearest the wooden handrail and, disturbingly, within arm's reach – provides the observer with a very real sense of just how fragile is the state of the painted plaster. Even in 1927 Alfred Lucas reported that fungal growth on the Burial Chamber walls had already caused 'great disfigurement', which Howard Carter attributed to 'germs', present in either the plaster or paint, thriving on the increased humidity emanating from the plaster, after the tomb was originally sealed.

ABOVE: Approaching the entrance to Tutankhamun's tomb in the Valley of the Kings, March 2009. Photo: G. Weller

The tomb has clearly deteriorated further in the past ninety years and this must be attributed, in part, to the adverse effect of the millions of visitors that have passed in and out of this confined space since Carter's discovery. As Adam Lowe, Director of Factum Arte, and James Macmillan-Scott, President of the Factum Foundation have observed, whilst the craftsmen who built Tutankhamun's tomb were skilled technicians, capable of building a monument that would survive in good condition for 3245 years, the tombs in the Valley of the Kings were "designed to last but were never intended to be visited".

The 2009 recording process also enabled detailed 'non-contact' and non-destructive studies of the materials and techniques used by these ancient craftsmen to be conducted. This research suggests that the mix of pigment and animal glue originally used to decorate the walls enabled the plaster to breathe. Unfortunately, further damage to the surface, resulting in the paint's cracking and peeling away from the plaster (see *bottom right*), may have been the unwitting result of earlier conservation efforts using Paraloid, an acrylic resin. This has now rendered parts of the surface area unable to adjust naturally to the humidity and temperature levels, which constantly rise and fall throughout the day due to the external environment and the artificial atmosphere created by the thousands of daily visitors.

So, whilst being genuinely excited, overwhelmed even, by the opportunity to see Tutankhamun's tomb for myself, it was also horrifying to think that my very presence was contributing to the slow decay of an artwork I had so long admired. It seemed very clear that the work I witnessed being carried out in the tomb that day was not only important, but imperative, if there was to be any hope of saving KV62 for future generations. The purpose of Factum Arte's undertaking was many-faceted, but a primary concern was to use the data collected to create a high quality replica of KV62, and to share this data with researchers as part of a longer term conservation effort.

Replica versus original

The idea of using replicas to provide conservation solutions for Egypt's pharaonic royal tombs is not a new one. In 1996,



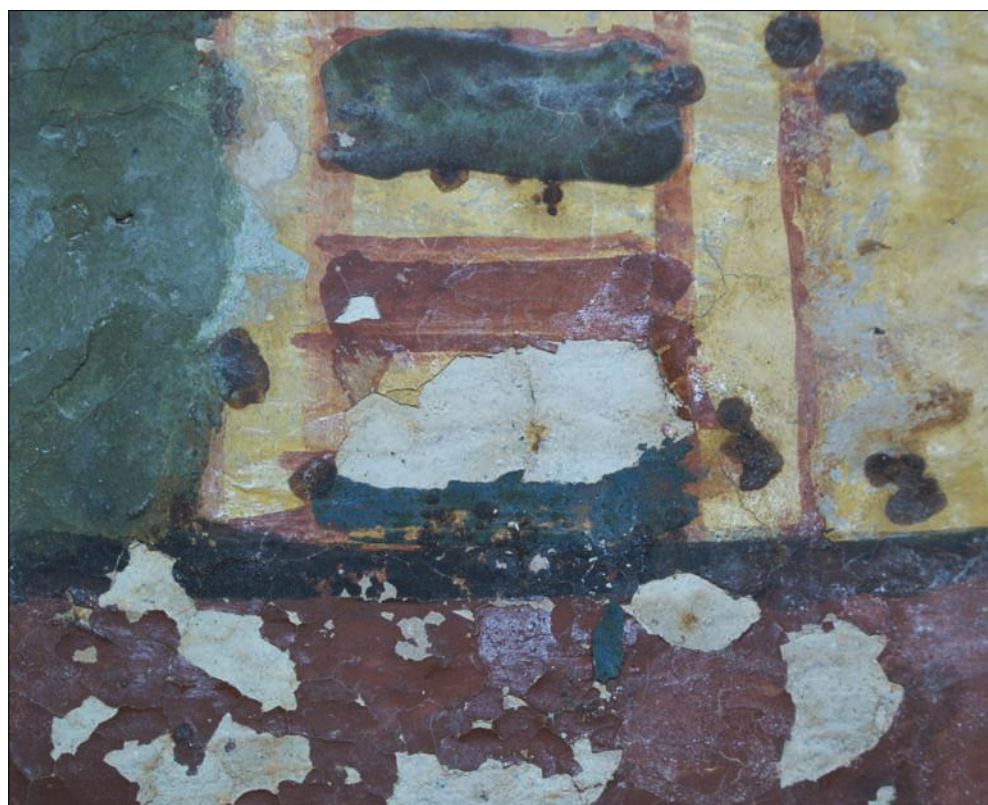
ABOVE
Piers Wardle operating the 'Seti I scanner' in Tutankhamun's tomb.

Photo: Factum Arte/
Gregoire Dupond

the Getty Conservation Institute concluded that a replica could alleviate pressure on the tomb of Nefertari, caused by the huge numbers of visitors wanting to see its magnificent wall paintings for themselves. And there are already replicas of archaeological sites at risk. Both the facsimile cave, Lascaux II, in France and the facsimile 'neocave' in the museum at Altamira in Spain have received huge visitor numbers since opening, and numbers continue to rise.

BELOW
The condition of the painted plaster surface: a detail from the east wall.

Photo: Factum Arte/
Gregoire Dupond





Whilst in the past calls for replica tombs have seen little progress, the situation in many pharaonic royal tombs has now become critical. KV17, the tomb of Sety I, was closed in the late 1980's, partly due to structural damage, but also from deliberate damage sustained since its discovery by Belzoni in 1817. As Adam Lowe observes, ironically, some of this was caused by Belzoni himself taking 'squeezes' (casts made directly from the painted surfaces) in order to produce facsimile sections for display in London in 1823.

In the Tomb of Nefertari, according to Getty Conservation Institute estimates, 20% of the wall paintings have now disappeared entirely. Despite extensive emergency conservation undertaken by

the Institute between 1986 and 1992, and a brief period of re-opening to the public between 1995 and 2003, the tomb has again been closed to all but a few visitors with special permits, for fear of further damage.

The recently published Valley of the Kings site management handbook also acknowledges that the construction of replica tombs for tourism purposes is, perhaps 'an idea whose time has come'. But replicas have also always had their sceptics, myself among them. Would a standalone replica of the Burial Chamber, without the surrounding tomb architecture to provide context, render it difficult to interpret? And could this replica ever achieve the emotional and sensual experience of visiting the real tomb itself?



ABOVE: Construction work begins on the facsimile tomb in early 2014. Photo: Tarek Waly Centre

Installation and future developments

In 2001, Egypt's Supreme Council of Antiquities granted Factum Arte permission to scan sections within Sety I's tomb, resulting in the production of a much-admired high quality facsimile of 16m² of decorated wall. Between 2009 and 2010 these techniques were further developed and refined for the facsimile of Tutankhamun's tomb, in order to achieve the closest possible match to the original. In early 2011, the facsimile was completed, although the political situation in Egypt meant that its future was, for a time, uncertain. Eventually, in November 2012, the facsimile was shipped to Egypt, and placed on temporary display in the lobby of the Conrad Hotel in Cairo. It was

presented to Egypt's Prime Minister as a gift to the people of Egypt at the start of the European Union-Egypt Task Force.

Finally, in January 2014 work began on the re-construction of the facsimile at a permanent site on the West Bank at Luxor, next to Carter's House, which had been restored and opened to the public in 2012 (*see above*). The overall construction was designed by Tarek Waly and his team in Cairo, working with local craftsmen, who first excavated into the rubble and topsoil, then created a red-brick shell 'tomb' to house the facsimile, within which the lighting and ventilation could be adapted to replicate, as closely as possible, that of the original. The work was completed in April 2014; becoming, as Adam Lowe has wryly observed, the first



royal tomb to be built within the Theban necropolis in over 2,500 years.

But the story doesn't end there. Plans for the future development of this site are currently underway and awaiting formal permission, which has been agreed with the Minister of Antiquities. In early 2015, work will begin to restore and convert the Stoppelaëre House (the headquarters and apartment of Dr. Alexander Stoppelaëre, Chief Restorer for the Department of Antiquities in the 1950s) into a training centre for 3D scanning and photographic

recording. Once this first phase is complete, a network of workshops will be established where local craftsmen will be trained by Factum Arte to embark upon the concurrent recording and creation of a full scale facsimile of the tomb of Sety I. The undertaking is a huge commitment – the tomb of Sety I has 2,300m² of painted relief. It is estimated the project will take 5 years to complete, create over 100 local jobs, and will require between 10 and 15 million euros in funding. €750,000 of this will be spent on the

ABOVE

The first panels of the facsimile are erected in the underground chamber. On the left is Mike Roberts, in the centre Mike Ward, top right Adam Lowe, and looking on is architect Tarek Waly of the Tarek Waly Centre in Cairo.

Photo: ©Factum Arte/
Alicia Guirao

RIGHT

The entrance to the facsimile tomb with the Stoppelaëre House on the hilltop beyond.

Photo: K. Webb



routing machines required to 'carve' the walls of the facsimile tombs with exceptional accuracy; each will need to operate for 18 hours per day (one square metre of facsimile wall takes 400 hours to rout). It is also envisaged that the workshop itself will be open to visitors. But will they come?

Visiting the facsimile tomb of Tutankhamun

Visiting Luxor again in June 2014 gave me the perfect opportunity to put this new facsimile to the test by visiting both replica and real tomb, one after the other. Walking through the lush gardens which surround Carter's House, I apprehensively followed the guard over to the entrance so he could unlock the gate (see *right*). Overcoming my initial disappointment at the lack of steps leading down into the bedrock (a combination of the prohibitive costs of deeper excavation and the need for an accessible entrance), I did begin to feel a very real sense of anticipation as I walked along the gently sloping corridor, past the second iron gate, and into the 'Antechamber', culminating in a genuine feeling of astonishment at what lay before me. In a few short strides, I moved from sceptical to (almost) evangelical!

Factum Arte and their team of local craftsmen have done a fine job, and the facsimile Burial Chamber has been placed within an underground setting which faithfully reproduces the footprint of KV62. The attention to detail is second to none, even the iron gates and wooden flooring have been made by the local craftsmen who, over many years, have provided these same components to Tutankhamun's tomb itself. Around the 'Antechamber' an exhibition of Harry Burton's photographs (courtesy of the Griffith Institute, Oxford) (see *bottom right*), with accompanying text by Jaromir Malek and Nicholas Reeves, offers a wonderful insight into the excavation and subsequent history of the tomb, more than can currently be achieved by the two noticeboards outside the entrance to KV62. The 'Annexe' provides further information concerning the current precarious state of Tutankhamun's tomb, and a high resolution screen allows you to study the wall paintings in much finer detail than is possible on a visit to the original. However, the highlight of this section must be the opportunity to 'see'



ABOVE
The sign in the interior entrance passage.

Photo: K. Webb

the missing section of the South Wall, carefully and sensitively recreated from Burton's photographs (see *overleaf*).

Whilst the accompanying exhibition is educational and accessible, the Burial Chamber is just mesmerising. Down to the very last detail, every crack, every nuance of discolouration, every chisel mark in the ceiling has been carefully recreated, even the wooden handrail, the rickety steps leading down into the chamber, and the strip lights laid around the floor which provide exactly the same up-lighting effect as those installed in KV62. One further highlight on this visit was the opportunity to get a really close look at the South Wall - something impossible in KV62 itself. The surface

BELOW
The exhibition of Harry Burton photographs in the 'Antechamber' of the facsimile tomb.

Photo: K. Webb





ABOVE
The view from the 'Annex' back into the 'Antechamber'.
Photo: Factum Arte/Ferdinand Saumarez Smith

BELOW
The Burial Chamber and sarcophagus in the real KV62. Compare with the facsimile opposite bottom.
Photo: RBP

OPPOSITE TOP
The south wall of the facsimile Burial Chamber.
Photo: K. Webb

OPPOSITE BOTTOM
The facsimile Burial Chamber and sarcophagus.
Photo: K. Webb

quality of the decorated walls and the huge granite sarcophagus are perfectly recreated, and I found myself studying them with the same intensity as I had in the real KV62 on previous visits. It was quite astonishing (see *opposite*).

I am still uncertain that anything could replace the feeling of being present in the place where highly skilled ancient artisans laboured to create a monument for their dead king, and where Carter and Burton spent so many hours painstakingly recording the contents within. However, visiting the facsimile did give me a sense of 'being' in Tutankhamun's tomb, and I came away from the Valley feeling relieved that, should KV62 have to close, the facsimile so painstakingly created by Factum Arte is truly the next best thing. Most important of all, perhaps, it ensures that the future survival of KV62 and similarly vulnerable tombs is less in doubt than it was ten years ago.

Acknowledgements

I would like to thank Adam Lowe for his encouragement and insightful comments during the writing of this article, and Factum Arte and the Factum Foundation for generously supplying many of the images.

Kerry Webb

Kerry is a former distance-learning student of the University of Manchester and was awarded a Diploma in Egyptology in 2014. She is a Chartered Librarian and works full-time at the University of Reading Library, in the UK.

Further Reading

Factum Arte (2012) *The Authorized Facsimile of the Burial Chamber of Tutankhamun: The 90th Anniversary of the discovery of the tomb*. Madrid: Factum Arte. Available to download from:

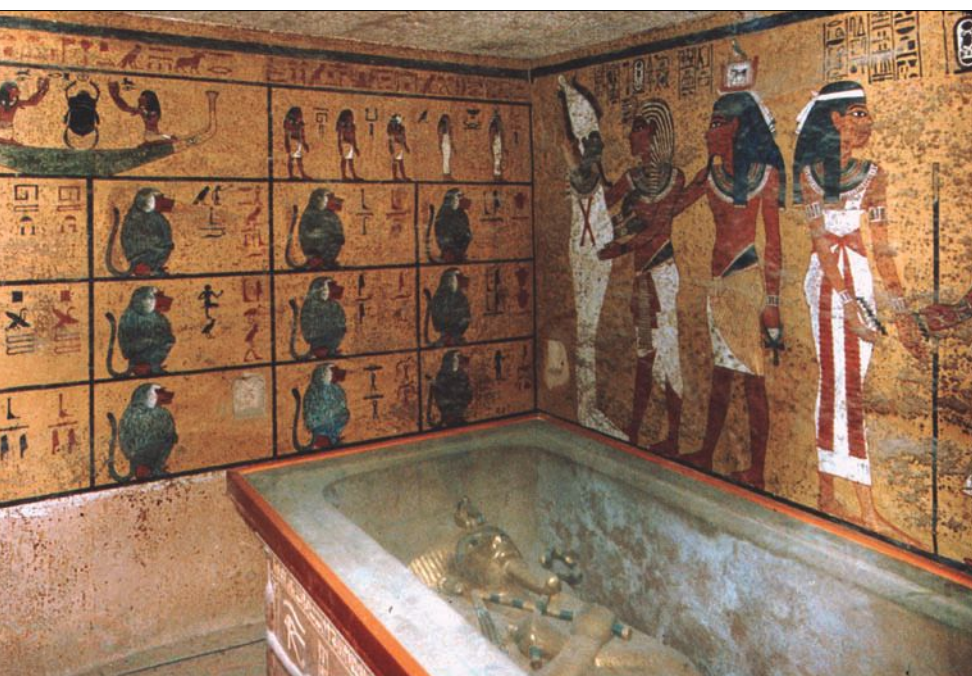
www.factum-arte.com/publications_PDF/tutankhamun_90anniversary.pdf

Lowe, A. (2005) 'The Production of Conservation Facsimiles: the Tomb of Seti I' In: *Digital Applications for Cultural and Heritage Institutions*, edited by James Hemsley, Vito Cappellini, Gerd Stanke. London: Ashgate.

McDonald, J. K. (1996) *The Tomb of Nefertari: House of Eternity*. Cairo: AUC Press. Available to download from:

www.getty.edu/conservation/publications_resources/pdf_publications/house_eternity.html

Weeks, K. R. & Hetherington, N. J. (2014) *The Valley of the Kings: A Site Management Handbook*. Cairo: AUC Press.





About the Efficacy of EATING A COOKED MOUSE

Amadine Marshall investigates why an ancient Egyptian remedy endured into modern times.



Photo: Public domain

Papyrus Berlin 3027, also known as *Magical Spells for Mother and Child*, is made up of a collection of prescriptions intended to protect these two categories of particularly vulnerable people against all kind of threats such as illnesses, evil spirits or ill-intentioned ghosts. In particular, one spell in Chapter L of the papyrus is of interest here:

To repel *sesemy*

“O you who are in the water, go and say to this *qnbj* who is in his shrine, to Sekhmet, when she went behind(?) the Residence(?) [because of] the event, and who appeared [in the form of(?)] Uadjyt, lady of Buto, that for both of them is brought the milk of this awakened(?) adult mouse, which is in its hole, when, for both of them, the *snw.t* and *dnj.t* feasts are celebrated at Heliopolis: the deed done to give the Great One’s eye to the other Beautiful One, so that Seth sees <it>.”

This spell must be recited whilst making a child or his mother eat a cooked mouse. Its bones must be attached to its neck (by means of) a fine strip of linen with seven knots tied in it.”

The first part of the spell contains an incantation, whilst the second part defines a ritual to be carried out. The latter consists of reciting the magical spell while, at the same time, the child or his mother eats a cooked mouse. However, this food relates more to magical practice than to a medical treatment. The passage specifies that the mouse must be eaten during the recitation of the magical spell, which is never the case for medical prescriptions when they are associated with charms to be pronounced. Besides, a cooked whole animal is never mentioned in other therapeutic treatments. Only the mouse’s fat (or oil derived from it) could possibly be used as an ingredient in some prescriptions.

Finally, the rodent’s bones must be carefully removed and wrapped in a piece of linen tied with seven knots.

This last procedure is never applied in the case of medical treatments in which the ingestion of different types of food is recommended. Therefore, we cannot describe this as medicine, as have some Egyptologists. Such a misunderstanding is, however, easy to make: in the first century AD, Dioscorides, a Greek doctor and pharmacologist, wrote a work in five volumes called *Περὶ Ὑγιᾶς Ἰατρικῆς* (*Regarding medical materials*), in which he mentions some dentition problems cured by the ingestion of a mouse:

“It is commonly agreed that [...] roasted mice dry saliva in the mouth of children who eat them”
(Book II, 69).

Dioscorides also notes that when a child salivates too much, it is recommended that a live mouse should be put in his mouth. One can imagine that trauma played an effective role in stopping the salivation of the young patient!

It is clear from Dioscorides’ words that cooked mouse acquired a new status during the Roman Period: what originally constituted a ritual became a simple medical recommendation whose magical and ritual aspects had gradually been lost during the intervening years.

The link between the use of the cooked mouse in Dioscorides’ prescription and the use of the cooked rodent to cure *sesemy*, a word which has as its hieroglyphic determinative a man holding his hand in front of his mouth, allowed Warren Dawson to bring these two illnesses together and to suggest that the term *sesemy* could mean ‘excessive salivation’.

The only other case known until now of mice ingested by children comes from the Predynastic cemetery of Naga el-Deir. The excavator, Grafton Elliot Smith, men-

tioned “the occasional presence of the remains of mice in the alimentary canals of children, under circumstances which prove that the small rodent had been eaten after being skinned”. Unfortunately, he did not give any other detail. We know neither how many children were concerned nor how the identification of the mouse has been established with so much certainty. The children’s bodies were not mummified but naturally desiccated, so we can exclude the insertion of a mouse during the mummification process. Furthermore, Grafton Elliot Smith seemed sure that the rodents had not found their way into the corpses *post mortem*. What is sure, however, is that the ingestion of these mice had been quickly followed by the children’s death. On the other hand, if these young people did really ingest a rodent, they would not have been able to swallow the whole animal all at once, even skinned.

Albert Lythgoe also mentions in the Predynastic cemetery of Naga el-Deir a similar discovery, this time in relation to an adult male:

“Inside the pelvis was a mass of intestinal matter containing small bones like those of mice(?). These bones, caked inside the matter, were undamaged, and the vertebrae and teeth of mice were identified with certainty.”

It is curious that the mention of the mouse in the first sentence is followed by a question mark implying that its identification is not definite, while the second sentence guarantees the presence of the rodent’s vertebrae and teeth. In this publication at least, it is clear that the animal has not been boned before being eaten. Maybe these are the same elements that led to the identification of mice in some children’s bodies at Naga el-Deir.

Whatever the case, if the hypothesis of a medical treatment using a mouse is to be considered (if only because these young people died just afterwards), we cannot conclude that it was an accepted medical practice. Besides, the discovery of the remains of mice vertebrae and teeth in the stomach contents of the body of an adult male rather undermines the theory of the established use of mouse in the treatment of infant maladies.

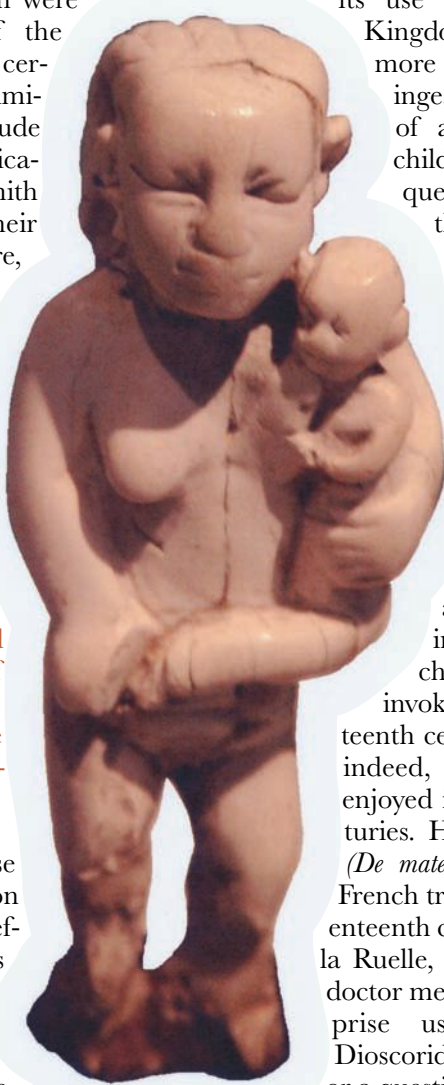
On the other hand, the medical use of the rodent to treat the excessive salivation of children is mentioned, after Dioscorides, by an Algerian doctor called ‘Abd er-Razzak at the end of the seventeenth century. Testimonies of this rather unusual practice are also recorded, in rural areas of the United Kingdom, at the beginning of the twentieth century, when children were fed a skinned, fried or boiled mouse, or even mouse pie, to treat excessive salivation, incontinence or whooping cough.

Given the chronological and geographical spread of this prescription, the question arises as to the possible effectiveness of such a treatment and about the reasons explaining its longevity if it was ineffective. The fact its use was widespread from the New Kingdom to the Roman Period can be more easily understood, given that the ingestion of a mouse was initially a part of a magic ritual. Its impact on the child’s health problems was not directly questioned in the (likely) cases where the young subject continued to present the same symptoms, because in ancient Egypt the ways of the gods were always inscrutable.

The reasons behind such a practice must have been lost in the course of the centuries, which could explain why the ingestion of the rodent was then considered – especially by a foreigner like Dioscorides, unfamiliar with Egyptian customs and rituals – as the main ingredient in the cure for excessive salivation in children. That this practice was then invoked by an Arab doctor in the seventeenth century is not particularly surprising: indeed, Dioscorides’ *Περὶ Ὑγιᾶς Ἰατρικῆς* enjoyed incredible success through the centuries. His work was translated into Latin (*De materia medica*) and into Arabic. The French translation also dates back to the seventeenth century and was the work of Jean de la Ruelle, François I’s doctor. That an Arab doctor mentions it at this time should not surprise us. The only difference from Dioscorides’ version (an Arabic adaptation or a question of taste?) is the fact that it is recommended that the children should be made to eat a grilled and not boiled mouse. We might be more surprised by the persistence of such a practice in England and Wales, but here also, when one considers the disorders to be cured – excessive salivation, urinary incontinence

and whooping cough – and the recommended treatment, we realise the first disorder is the one mentioned in the Egyptian prescription and the second one is noted in Pliny the Elder’s *Natural History*, in which he recommends making children suffering from urinary incontinence eat boiled rats (Book XXX, 47). As for the third disorder, it is probably an English variant, added later than the other two, just as the ways to cook the mouse changed slightly: the animal could be served skinned, fried, boiled or in a pie.

The spell in Papyrus Berlin 3027 was a treatment intended to combat a childhood illness apparently related to the mouth. Was it the excessive salivation mentioned by Dioscorides? This is possible, but by no means certain.



An ivory statuette of a mother and her baby. Thinite (Early Dynastic) Period. Now in the Neues Museum, Berlin (no. 14441). Photo: Martine D  trie-Perrier



ABOVE and BELOW: A limestone box dating to the Ptolemaic Period excavated by Garstang in Tomb 67 in 1906 at Abydos. The sliding lid (above) has painted figures of mice and the box once contained two mummified mice. Petrie Museum, UCL. Photos: JPP

Indeed, in children excessive salivation very often arises with the eruption of the first teeth, a particularly painful time for infants. Perhaps the term *sesemy* should be associated with the pain provoked by the appearance of first teeth rather than the cause of this illness?

Amandine Marshall

A Doctor of Egyptology, Amandine has recently published the first part of her PhD thesis, related to the daily life of children and the perception of childhood by adults. The second part of her PhD deals with motherhood and infancy in ancient Egypt.





Thereby Hangs a Tail



ABOVE: The Scorpion King macehead now in the Ashmolean Museum, Oxford. On the left is shown one of the scenes on the macehead itself, and on the right the same scene as depicted on the Museum's object label.

BELOW: A detail of the Narmer palette now in the Egyptian Museum, Cairo. On this face of the palette, Narmer is depicted wearing the White Crown and a kilt with a tail (ringed).

Photos: JPP

Egyptian kings are usually recognised by the crowns or headdresses that they wear, like the White and Red Crowns of the Two Lands, the blue war crown or *khepesh* and the blue and gold striped *nemes* head cloth. These are so distinctive that other less obvious elements of the royal regalia tend to be overlooked. From Pre-dynastic leaders to the Greek Ptolemies the full insignia of the Egyptian rulers included an animal's tail.

The earliest image of this so far discovered is on a macehead found at the temple of Hierakonpolis and now in the Ashmolean Museum. The king represented on this huge ceremonial object (*as you can see in the two photos above*) is identified by the scorpion hieroglyph, so he is known as the 'Scorpion King'. Though he appears to be taking part in an agricultural ritual he is shown wearing the tall white crown of Upper Egypt and a short, plain kilt with a single strap knotted on one shoulder. Completing the royal outfit is a tail with a long wavy tassel at its end hanging from the king's belt. This is thought to be a bull's tail because in Predynastic

times the king was frequently portrayed as a bull to symbolise his power and strength. On the famous Narmer Palette, also found at Hierakonpolis, the king is imagined as a bull breaking down the walls of his enemy's town with his horns. On each side of the same palette, Narmer is shown wearing either the Red or the White Crown and his kilt is virtually identical to that of King Scorpion, including the tail which seems to be part of a fringed girdle (*see below*). One of Narmer's successors, King Den, is

shown on an ivory label from Abydos, now in the British Museum, in the act of smiting an enemy (*shown overleaf*). The king wears the bull's tail at his belt and a rearing cobra on the brow band of his simple head cloth. This is the earliest pictorial example of the symbol of kingship which we now call the *uraeus*.

Clearly the bull's tail is a very ancient part of the royal costume, so ancient that no one can say why it was chosen to indicate kingship, and there is nothing in Egyptian literature or mythology to explain this. There may be a hint of an explanation in the name of





the celebration commonly known as the jubilee. This is the *heb-sed*, which literally means ‘the festival of the tail’. Typically with the Egyptian language the word *sed*, which was written with the tail hieroglyph



has an alternative meaning and *heb-sed* is usually translated as ‘festival of

slaughter’, though just what was supposed to be slaughtered is still unclear. It may have been a bull that was sacrificed to provide the tail, but it is suggested that the *heb-sed* originated in an ancient custom involving the killing of a king who had been proved unworthy to continue his rule having failed some sort of test or trial of strength. The First Dynasty king Den is shown on an ebony label (*below*) enthroned and dressed in the close-fitting, knee-length cloak which was the characteristic garment of the festival. The same cloak is worn by the unnamed ivory figure from the First Dynasty (*on the left in the same photo*), indicating how ancient this custom was. Apart from Den, there is evidence that King Qaa and possibly King Anedjib also celebrated jubilees during the same period. By early Dynastic times the actual sacrifice had already been abandoned. The slaughter of the king had been replaced by a symbolic burial, perhaps of a statue, and the trial of fitness had been reduced to a race or dance which might have been performed by the king’s representative rather than in person.

The best evidence for the ceremonies associated with the *heb-sed* is found at the Third Dynasty Step Pyramid of King Djoser (*opposite*), where the pyramid enclosure was laid out in imitation of the court in which the *heb-sed* rituals

ABOVE

An ivory label from Abydos showing King Den smiting an enemy. Now in the British Museum.

RIGHT

An ebony label showing King Den (ringed) in a *heb-sed* cloak. Also an ivory statuette of a First Dynasty king in a *heb-sed* costume. Now in the British Museum.

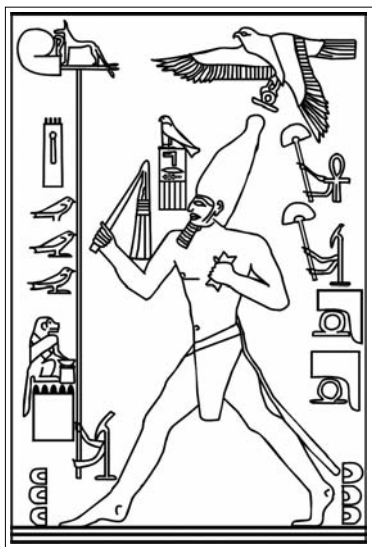
Photos: JPP





ABOVE and BELOW: Djoser's Step Pyramid Complex at Saqqara. In the open courtyard in front of the pyramid (above, photo by RBP) are the foundations of two enigmatic 'B'- or double 'D'-shaped structures (inset, photo by JPP) that may represent markers around which the king had to run during the *heb-sed* ritual. These markers are shown at the king's feet in the two reliefs illustrated overleaf. In the so-called '*Heb-Sed* Court' (below, photo by JPP) is a set of dummy chapels that copy in stone the buildings used as part of the ritual during the king's lifetime.





THIS PAGE

ABOVE

A drawing of a relief from the walls of the passages underneath the Step Pyramid, showing Djoser running in the *heb-sed* ritual. A tail is attached to the waist of his kilt.

Drawing: Nephiliskos
(Creative Commons 3.0)

RIGHT

A similar scene in the underground passages of the Southern Tomb in the Step Pyramid Complex (which duplicate some of the chambers under the pyramid itself). In this case, the tail is absent.

Photo: RBP

OPPOSITE PAGE

TOP

In a scene from the walls of his tomb in the Valley of the Kings, Horemheb wears a tasselled tail, shown both in his figure on the right and also in another truncated image of him on the left.

BOTTOM

A scene from the walls of the Temple of Sety I at Abydos. Sety I throws a lasso, whilst his son, the future Rameses II, holds a bull by its tail.

Photos: RBP

were held. Relief carvings in the underground passages below the pyramid, and also below the enigmatic Southern Tomb in the complex, show the King running around a course marked by cairns symbolising the boundaries of Egypt. In the scene shown on the left, from under the pyramid, the bull's tail is prominent at his waist. One gallery under the pyramid was found to contain about 40,000 stone vessels, collected together from other important tombs in the Saqqara area which must

have been damaged or robbed before Djoser's time. Many of them bear simple inscriptions referring to jubilees celebrated by earlier kings showing that the ritual had become an important part of kingly life.

One of the Step Pyramid panels shows a bull running alongside the King. The animal is identified in hieroglyphs as the Apis Bull, believed to be an incarnation of the god Ptah, who was traditionally recognised as Egypt's first national deity. This could be another

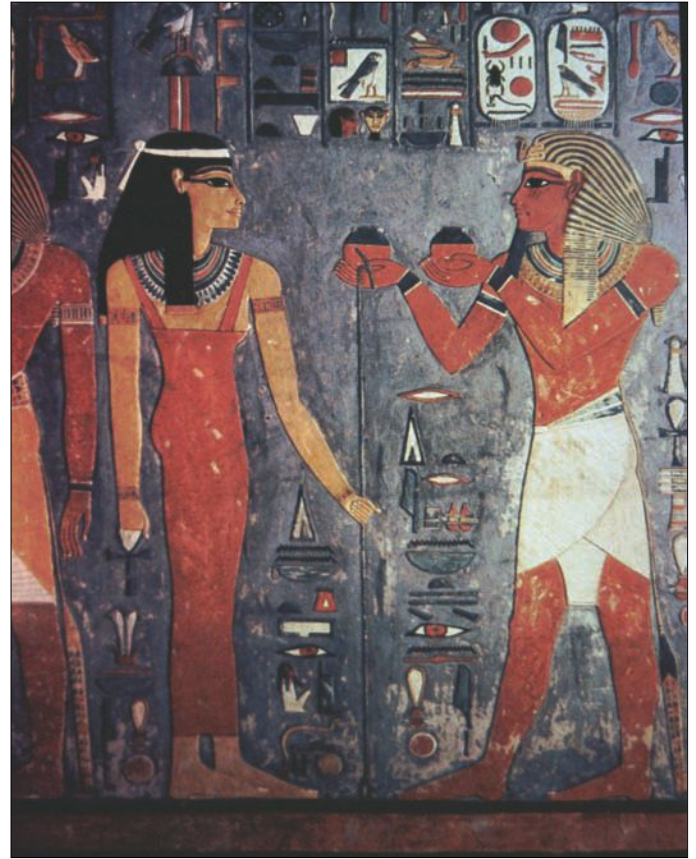


reason for the association of the bull with royalty. According to the Ptolemaic historian Manetho, it was the first pharaoh of the First Dynasty who established the cult temple of Ptah at Memphis. While Manetho calls this monarch Menes, modern scholars identify him with Narmer. The Apis Bull shrine remained in Memphis for over three thousand years.

From the Middle Kingdom, the bull's tail of the royal regalia is stylised so that it is hardly recognisable, appearing as a tapering chisel-shaped tassel on a fine cord following the line of the leg. In his tomb Horemheb wears a gold-coloured tail with a patterned tassel, suggesting that it was an imitation made of beadwork (*see right*). An example of this was found at Lisht in the tomb of Princess Senebtisi. Regally attired gods also wear the stylised bull's tail. If the deity is seated, the tail might appear draped over the knees.

Rameses II, like many New Kingdom pharaohs, linked himself with the bull by choosing the epithet 'Strong Bull' as part of his Horus Name. At Karnak Rameses is shown running with the Apis during his jubilee and at Abydos he helps his father, Sety I, lasso a wild bull which the Crown Prince boldly holds by the tail (*see below*). The connection between the bull and royalty continued throughout pharaonic history.

Hilary Wilson



Queens of the Middle Kingdom

The Hidden Queens

In the fourth in a series of articles exploring Egypt's better-known queens, Dr Joyce Tyldesley reviews the evidence for the more prominent queens of the Middle Kingdom.

With Egypt re-united after the disruption of the First Intermediate Period, royal life resumed. Superficially, little had changed, and slender, beautiful queens continued to support their powerful husbands. But a closer look shows that the role of the royal women had been diminished. Although we know the names of many of the Middle Kingdom queens (such as Senet – *see right*), and in some cases we have the privilege of peeping into their jewellery chests (see, for example, Wolfram Grajetzki's article on the tomb and treasures of Sithathoriunet, in *AE* 87), it was not until the end of the Twelfth Dynasty that royal women started once again to play an obviously important political role.

The Queens of the Deir el-Bahri Bay

The Eleventh Dynasty king Nebhepetra Mentuhotep II claimed to be the 'Son of Hathor'. This may explain why he built his funerary complex in the shelter of a natural bay at Deir el-Bahri, Thebes, a site strongly associated with Hathor in her role as Goddess of the West. Mentuhotep's own temple-tomb took the form of a double-terraced base, which may have been topped by a small pyramid. His complex included separate tombs for two significant queens, Tem and Nefru.

Six additional royal women were provided with shaft graves and limestone chapels. As the entrances to their graves were covered by the king's own building works, we can deduce that all six died relatively early in Mentuhotep's reign. The graves were allocated to the King's Wives Henhenet, Sadeh and Ashayt; the unexplained ladies Kemsit and Kawit (probably also royal



ABOVE AND OPPOSITE RIGHT
'King's Wife' and 'King's Mother' Senet, of the Twelfth Dynasty. As with many of the queens of this period, little is known about her (including the kings to whom she was consort and mother). From the Royal Collection, recently on display as part of the *Cairo to Constantinople* exhibition at the Queen's Gallery, Buckingham Palace in London. Photo: SG

wives), and Muyet (or Mayt) who was approximately five years old when she died. Speculation that all six women died together, killed by an unspecified epidemic or accident, is unfounded. Certainly Henhenet died of natural causes; her mummy shows that she died in childbirth.

Murder in the Harem

There is good circumstantial evidence to suggest that the first king of the Twelfth Dynasty, Amenemhat I, was murdered in a harem plot.

The details of Amenemhat's death are preserved in a letter that claims to have been written by the murdered king to his son. It tells how the king was asleep in the palace when his guards attacked him and "*the weapons that should have been used in my protection were turned against me.*" We have no official record of this murder. However the letter is supported by the fictional story of Sinuhe, which tells how the hero of the tale flees

Egypt when he learns about the king's death. Why would Sinuhe run away if the elderly Amenemhat had died of natural causes? We know that Sinuhe was in the service of the royal harem: "*I was ... a servant of the royal harem assigned to the Princess Nefru, wife of King Senusret and daughter of King Amenemhat*", and can guess that he knew more about the death than he should have.

Princess Nefruptah

Amenemhat III was the last powerful king of the Twelfth Dynasty. His reign saw important building works, impressive irrigation and land reclamation schemes and a series of successful mining expeditions. This obvious prosperity makes it difficult to understand how the Twelfth Dynasty could suddenly fail. Although various



TOP

The sarcophagus of Kawit, one of the six young royal women buried in the temple complex of Nebhepetra Mentuhotep II at Deir el-Bahri. From the Egyptian Museum at Cairo.

Photo: RBP

BOTTOM LEFT

Kawit's burial was unusual as it included a small wooden coffin containing a wax servant figure, a precursor of the *ushabtis* of later burials; the coffin is currently on display in the British Museum.

Photo: SG

BOTTOM RIGHT

The mysterious Queen Senet.

Photo: SG



theories have been suggested, it may simply be that the royal family lacked an appropriate male heir. Support for this theory comes from the burial chamber of Amenemhat's own Hawara pyramid (*above*). Here an additional sarcophagus was included for the King's Daughter Nefruptah. This lady must have been either Amenemhat's own daughter or, less likely, his sister.

It is difficult to reconstruct events in the burial chamber, but it seems that Nefruptah, having died unexpectedly,

was interred in Amenemhat's tomb while the builders completed her own monument. She was then moved to her own pyramid, a structure that is today almost totally destroyed and disastrously waterlogged. This pyramid was investigated by Labib Habachi (1936) and Naguib Farag (1950s). It yielded grave goods including an offering table, silver vessels, pots, strips of mummy bandage and a pink granite sarcophagus inscribed with Nefruptah's name. The obviously close relationship between



ABOVE

The pyramid of Amenemhat III at Hawara. Amenemhat's daughter Nefruptah was buried here at first, but later moved to a separate tomb.

RIGHT

A falcon-ended necklace collar belonging to Nefruptah, now in the Egyptian Museum, Cairo.

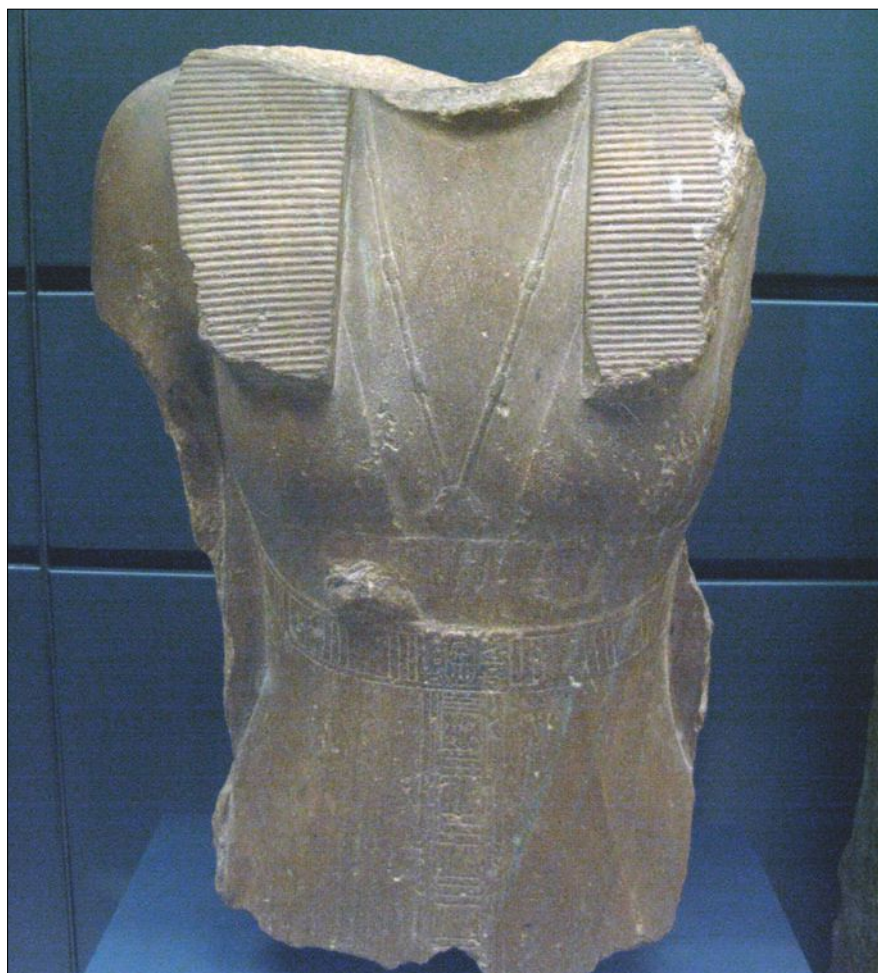
Photos: RBP

Amenemhat III and his daughter, and Nefruptah's use of a cartouche in her later inscriptions, suggests that she was being trained to succeed her father.

King Sobekneferu

With Nefruptah already dead, Amenemhat III was succeeded by his (probable) son Amenemhat IV. He in turn was succeeded by his half-sister and probable wife Sobekneferu (known as Nefersobek to early Egyptologists and Scemiophris to the Classical historians). Sobekneferu consistently associated herself in her inscriptions with the powerful Amenemhat III rather than her less impressive brother. She may even have been the first to deify Amenemhat III as a god of the Fayum; this would have made good political sense, as the daughter of a god would have been regarded as a highly suitable king. There is nothing to suggest that Sobekneferu was a temporary regent ruling on behalf of an infant son. Indeed, a glazed cylinder seal, now in the British Museum (*below*), confirms her status by recording her name in a cartouche followed by her Horus name 'The Female Hawk, beloved of Ra' and her titles 'Mistress of the South and North'.

We have at least three headless statues of Sobekneferu which were found at Avaris but which probably originated in the Fayum region. The most remarkable of these, now displayed in the Louvre Museum, Paris (*top right*), shows the queen's female torso dressed in a conventional female dress, but with a male king's kilt worn over the top, and a male king's headcloth on her now vanished head. Sobekneferu is here struggling to conform to tradition. A king of Egypt should look, dress and act like every other king: tall, muscular, kilted, bearded, capable of killing enemies, and male. No matter what the king looked like in real life, this is how he should



appear before the gods and the people. Indeed, the very act of portraying the king as an idealised being will help him (or her) become one. Without denying her femininity – she almost invariably uses feminine titles – Sobekneferu has decided to don the regalia that will transform her from a mortal queen to an almost-divine king.

Sobekneferu reigned for just less than four years. We would expect her have been buried beneath a king's pyramid. However, she has no identified tomb. Recovered architectural fragments suggest that her building activities were centred on the Fayum region, and this is presumably where she was buried. Her death saw the end of the Twelfth Dynasty.

Joyce Tyldesley

Joyce is a Senior Lecturer in Egyptology in the Faculty of Life Sciences at Manchester University, where she teaches several on-line courses: <http://www.egyptologyonline.ls.manchester.ac.uk/>

This article is based on chapters in her book *Chronicle of the Queens of Egypt* (Thames and Hudson).

ABOVE
The remains of a statue of Sobekneferu, now in the Louvre Museum.

Photo: RBP

BOTTOM LEFT
Petrie's drawing of an imprint from Sobekneferu's cylinder seal, now in the British Museum.

Drawing: from Petrie (1915) *Scarabs and Cylinders with Names*

BELOW
A fragment of block from Hawara, now in the Petrie Museum at UCL, which bears the cartouche of Sobekneferu.

Photo: Wolfram Grajetzki



ENLIGHTENED BY EGYPT

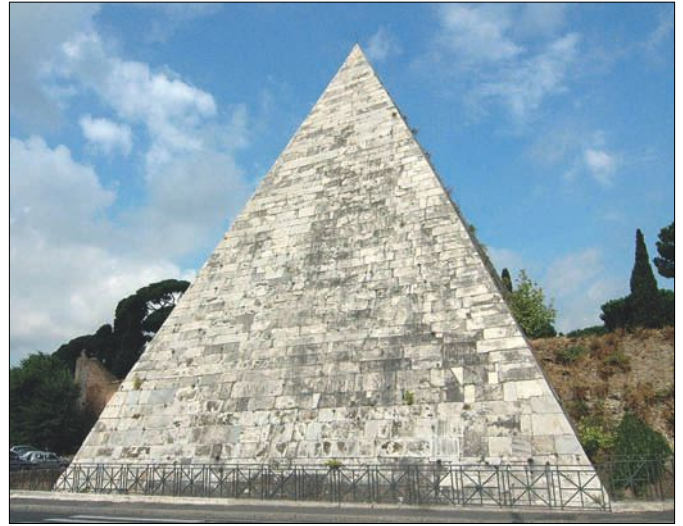
Chris Elliott, author of *Egypt in England*, explores how ancient Egypt helped to shape the eighteenth century English Garden.



ABOVE and LEFT
The landscape garden at Buscot Park in Oxfordshire features a pair of sphinxes with classical-style heads and a replica statue of Antinous.
Photos: Chris Elliott

Of all the aspects of ancient Egyptian civilisation that have influenced succeeding cultures over the centuries, one of the most important is its architecture, a potent and highly visible symbol of the values associated with the pharaohs. The Ptolemies and Caesars built or rebuilt most of the best preserved temples that we think of today as ‘ancient Egyptian’; Roman emperors took obelisks to Rome and Constantinople as imperial trophies, while the popes emulated them, excavating and re-erecting the fallen monoliths. But there was little European architecture built in the style of ancient Egypt before the beginning of the nineteenth century, when the arrival of European armies in Egypt changed its relationship with the rest of the world forever. The eighteenth century, however, saw the rise of the so-called ‘English Garden’, with its carefully constructed naturalistic landscaping (compared to the more formal layout of earlier gardens such as those in seventeenth century France), and replica pyramids and obelisks were erected in the grounds of the great houses of England.

Was this anything more than just fashionable decoration, one of a number of exotic styles (including Chinese) used in this period? According to the art historian Professor Richard Carrott, Egyptian style was used at this time for a “picturesque effect”, with “few if any formal or iconographic reasons for the specific choice of the Egyptian mode”. Egypt itself was seldom visited by Europeans, being seen as plague-ridden and politically turbulent; surviving antiquities were normally encountered in Italy, particularly in Rome, by those on the ‘Grand Tour’.



ABOVE: The pyramid mausoleum (left) at Blickling Hall in Norfolk was modelled on the Cestius pyramid (right) in Rome, itself a piece of Egyptianising architecture built c. 18–12 BC for a Roman magistrate.
Photos: Chris Elliott and Joris van Rooden CC BY-SA 3.0

BELOW: A drawing of the obelisk in the grounds of Hartwell House, Buckinghamshire.
Drawing: Eric Throssel

The landscape architecture of the English Garden mixed Egyptian structures with classical ones, and those built in the Egyptian style at this time were not archaeologically accurate. They often included classical elements; porticos on pyramids, and balls and crosses topping obelisks. Sphinxes often mixed the Egyptian male sphinx with the female Greek sphinx (*see opposite, top*). Obelisks were uninscribed and mounted on plinths in the Roman manner, rather than directly onto simple bases as in Egypt. Pyramids could be used as funerary monuments, but were also created as ice houses. It is easy to assume therefore that these structures were little more than classically inspired follies and eye-catchers. However despite their informal style, many of the landscape gardens created in the eighteenth century were in fact highly structured and multi-layered symbolic statements of wealth, status, and political affiliation, intended to be ‘read’ by their visitors. They relied on shared references among the social group for whom they were created, and especially on the ability to recognise and understand not only references to the civilisations of Classical Greece and Rome, but also to that of ancient Egypt.

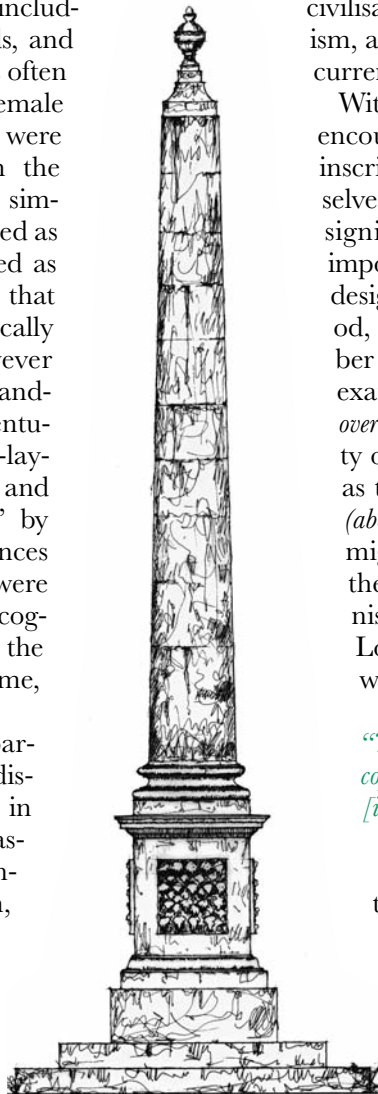
The new style of landscape garden was particularly associated with a loose group of dissident Whigs and liberal Tories, united in opposition to what was seen as the increasingly oppressive and corrupt Whig government of Robert Walpole. Many of them, whether through choice or because of loss of office, retired to their country estates, and the opposition is often referred to as the Country Party, as against the Court Party of Walpole’s

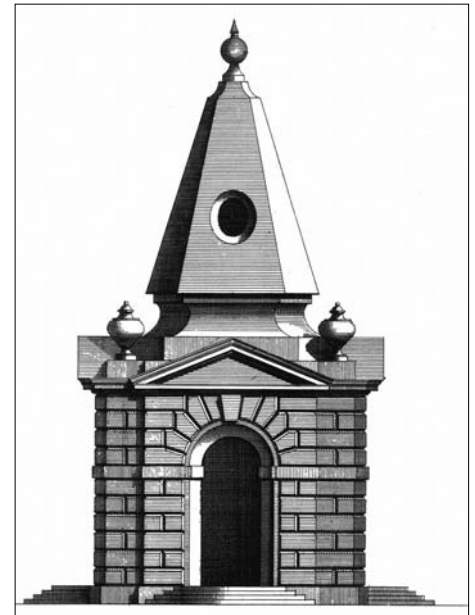
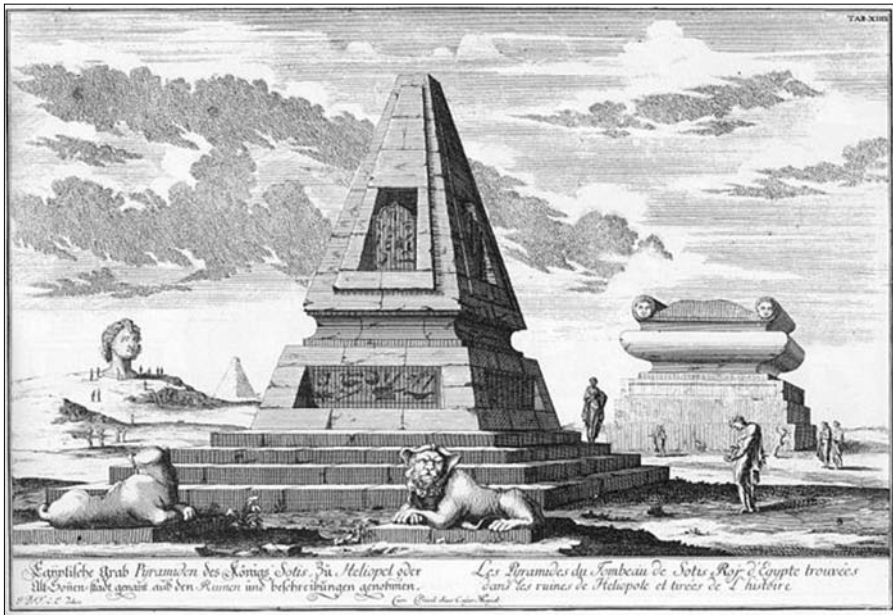
government. In the gardens created for these members of the opposition, historical and exotic styles of architecture could be used to evoke past rulers and civilisations seen as models of liberty and patriotism, and by so doing create a contrast to the then current political situation.

Within these gardens, where visitors could be encouraged to follow specific routes, and where inscriptions on benches and the structures themselves sometimes helped them to decipher their significance, Egyptian elements played an important part. At least eight pyramids were designed and built in gardens during this period, as well as numerous obelisks, and in a number of cases they were found together for example at Stowe and at Hartwell (*see left and overleaf*). Although it could be argued that plenty of obelisks could be found in Rome, as well as the pyramidal monument of Caius Cestius (*above right*), and that their primary associations might therefore be with the Classical world, there can be no doubt that they were recognised as Egyptian forms. John Perceval, 1st Lord Egmont, who visited Stowe in 1724, wrote in an account of his visit that:

“The pyramid at the end of one of the walks is a copy in miniature of the most famous one in Egypt ... [i.e. the Great Pyramid of Cheops].”

Despite the difficulties and dangers of travel to Egypt, a number of accounts by travellers of the surviving antiquities had been published during the sixteenth, seventeenth, and early eighteenth centuries. These in turn informed works by the scholars Athanasius





ABOVE LEFT: A copperplate engraving by Johann Bernhard Fischer von Erlach, from his book *Entwurf einer historischen Architektur*, depicting the “pyramid” of king Sotis (Sety I) at Heliopolis.

ABOVE RIGHT: The original design for one of the Boycott Pavilions at Stowe by James Gibbs from his *Book of Architecture*. The surviving buildings no longer have their pyramidal superstructures.

Drawings: public domain

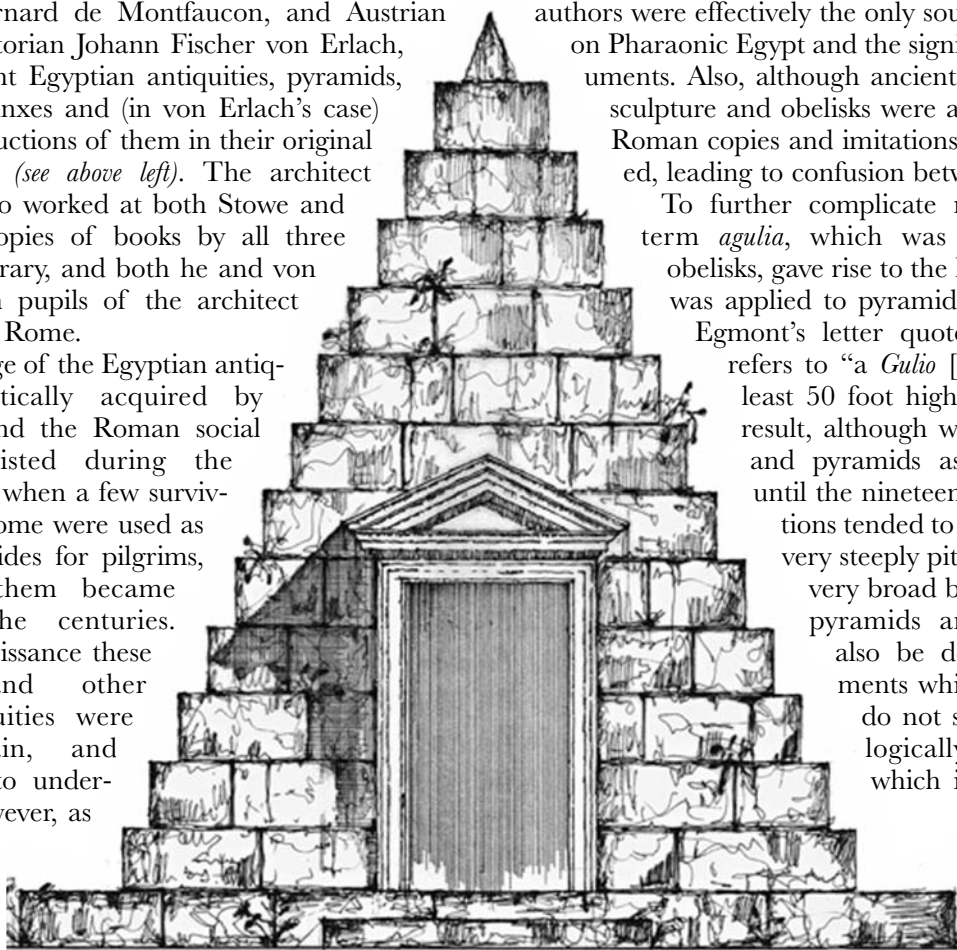
Kircher and Bernard de Montfaucon, and Austrian architect and historian Johann Fischer von Erlach, illustrating ancient Egyptian antiquities, pyramids, obelisks and sphinxes and (in von Erlach’s case) showing reconstructions of them in their original Egyptian setting (see above left). The architect James Gibbs, who worked at both Stowe and Hartwell, had copies of books by all three authors in his library, and both he and von Erlach had been pupils of the architect Carlo Fontana in Rome.

Some knowledge of the Egyptian antiquities enthusiastically acquired by Roman rulers and the Roman social elite had persisted during the medieval period, when a few surviving obelisks in Rome were used as landmarks in guides for pilgrims, but most of them became buried over the centuries. During the Renaissance these monuments and other Egyptian antiquities were unearthed again, and attempts made to understand them. However, as long as the script and language of the ancient Egyptians remained a mystery, the writings of Classical

authors were effectively the only source of information on Pharaonic Egypt and the significance of its monuments. Also, although ancient Egyptian statuary, sculpture and obelisks were available as models, Roman copies and imitations were also excavated, leading to confusion between them.

To further complicate matters, the Latin term *agulia*, which was used to refer to obelisks, gave rise to the Italian *guglio*, which was applied to pyramids as well. (In Lord Egmont’s letter quoted above, he also refers to “a *Gulio* [sic] or Pyramid at least 50 foot high”.) Seemingly as a result, although we think of obelisks and pyramids as clearly different, until the nineteenth century illustrations tended to confuse them, with very steeply pitched pyramids and very broad based obelisks. Both pyramids and obelisks could also be decorated with elements which to modern eyes do not seem at all archaeologically accurate, but which in fact support the view that these were seen as Egyptian and not Roman.

As an example, Gibb’s original designs (top right) for two



The pyramid in the grounds of Hartwell House, Buckinghamshire.
Drawing: Eric Throssel

pavilions at Stowe, which were subsequently given domed roofs, have the same shape as von Erlach's illustration of a pyramid at Heliopolis in Egypt, but are topped with a ball and spike, while his obelisk at Hartwell (see page 53) has an urn shaped decoration at its tip. Before its removal to its current site, the Vatican obelisk had been topped, possibly in the time of Caligula, with a gilt bronze ball and spike (which still survive, see right), while Roman historian Ammianus Marcellinus describes how the Emperor Constantius brought the obelisk now known as the Lateran obelisk to Rome from Egypt, and how:

“it was finally placed in the middle of the circus [Maximus] and capped by a bronze globe gleaming with gold leaf; this was immediately struck by a bolt of the divine fire and therefore removed and replaced by a bronze figure of a torch, likewise overlaid with gold foil and glowing like a mass of flame.”

The first obelisk in the Circus Maximus (which now stands in the Piazza del Popolo) was brought to Rome by Augustus, along with the Montecitorio obelisk, which was erected in the Campus Martius and formed the gnomon of a giant sundial, with a gilt bronze ball on its summit. The Campus Martius obelisk probably inspired Constantius to add the gilt bronze globe to his obelisk, in emulation of Augustus.

Today we primarily associate pyramids and obelisks with ancient Egypt, but to the patrons of Gibbs and other architects, the Egyptianising monuments in their gardens represented much more, not least displaying their Classical scholarship. These structures often acted as a component of wider symbolic assemblies; they could be part of a succession of structures illustrating the progress of architecture, which traditionally had its roots in Egypt, or were used to evoke the values associated with Roman emperors, particularly Augustus, who brought the first obelisks from Egypt. They could suggest Jacobite sympathies and the Catholic faith by association with Rome and the Renaissance popes who re-erected obelisks, and could also allude to symbols of Freemasonry, of which many of the architects and patrons were members. Pyramids, in particular, could suggest values such as timelessness and endurance as well as their mortuary connections. Egypt itself could be seen as the original home of liberty, before its corruption by superstition, or as a source of occult wisdom, the land of pharaonic tyranny and the bondage of the Israelites, but also the refuge of the Holy Family on their flight from Herod.

In eighteenth century England, Egypt was an influential part of the Enlightenment.

Chris Elliott

Chris is the author of *Egypt in England* and has written articles for many publications. He leads a selection of London based walks and museum and gallery tours and has worked as a volunteer on the creation of the computerised database for the Egyptian Museum in Cairo.

You can find out more about his work at www.egyptinengland.co.uk



ABOVE: The original globe from the Vatican obelisk, complete with sixteenth century bullet holes; now in the Vatican museum.
Photo: Sailko cc.3.0 unported

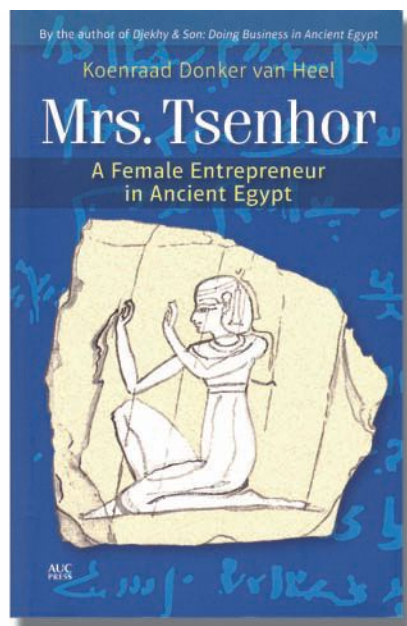
Further Reading

- Carrott, R.G, (1978) *The Egyptian Revival*. University of California Press.
Elliott, C. (2012) *Egypt in England*. English Heritage.
Granziera, P. (1996) *The Ideology of the English Landscape Garden 1720-1750* University of Warwick.

Mrs. Tsenhor: A Female Entrepreneur in Ancient Egypt

by Koenraad Donker van Heel.

AUC Press, 2014
ISBN 978-977-416-634-1
Hardback, £25.00.



"If Tsenhor were alive today she would be wearing jeans, driving a pick-up and enjoying a beer with the boys." So begins the life story of a "liberated woman", born c. 550 BC, who lived through the turbulent reigns of at least five kings of the Twenty-sixth and Twenty-seventh Dynasties.

Mrs Tsenhor was a 'Choachyte', a type of priest hired by families to carry out rituals and offerings for the dead. She was part of a lucrative family business centred on the necropolis of the West Bank of Thebes. This type of work required a huge amount of administration and many documents from the 'Theban Association of Choachytes' survive, from which Koenraad Donker van Heel has been able to trace Tsenhor's eventful life, set against the backdrop of the first Persian occupation of Egypt.

Tsenhor, possibly named after her father's best-paying customer, appears to have been very much in control of her own life; she married twice, bore three children, worked for the family firm but also carried out her own independent business, and outlived most of her family, dying at the age of 60.

The book is in effect a sequel to the author's previous work *Djekhy & Son*:

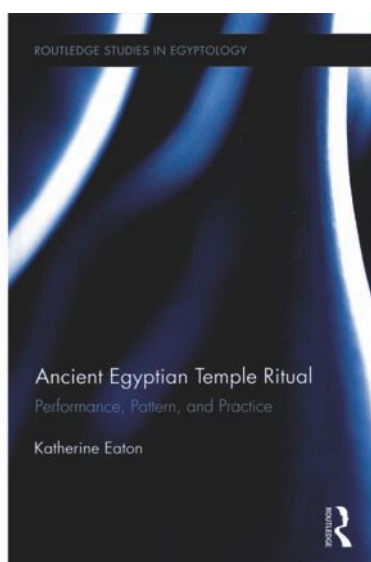
Doing Business in Ancient Egypt (AUP, 2012); Djekhy was also a 'funerary service provider' and it is very likely that the two families were acquainted. The author specifically states he wants this to be a book for everyone, aiming to change the general view on women in ancient Egypt, which he believes is too often based on the lives of the great Queens. Tsenhor's story is certainly proof that the study of 'ordinary' Egyptian women is as vital as the study of Hatshepsut and Cleopatra to our understanding of real life in ancient Egypt – and just as exciting and entertaining to read!

SG

Ancient Egyptian Temple Ritual: Performance, Patterns, and Practice (Routledge Studies in Egyptology)

by Katherine Eaton.

Routledge, 2014
ISBN 978-041-583-298-4
Hardback, £80/\$140.



This book sets out to evaluate cult rituals regularly performed in Egyptian temples – or rather, the depiction of those rituals (not likely to be quite the same thing) on temple walls. It uses our richest sources of evidence and inevitably concentrates on the temples of Karnak and Sety I's mortuary temple at Abydos.

The book is divided into four sections, beginning with the importance of temples and how rituals have been interpreted in the past. It then moves on to performances, what are termed by the author 'ritual cycles', and

focuses on the 'Daily Ritual' and the 'Ritual of the Royal Ancestors' – using papyrus copies of these rites to help interpret temple scenes. Finally, a useful analysis is made of the patterns of depicted offerings and gestures. This last section is perhaps of greatest interest to non-specialists, but the whole book makes a good introduction to some rather arcane discussions that have rattled on in Egyptology for over a century. A key point arises in that we should not expect rituals to be depicted in 'logical' order – they are not – and that architectural considerations affected scene arrangements.

Eaton's previous work on divine images highlights that, contrary to expectations, there was more than one image of a god in a temple beside the cult statue in the sanctuary, and these could have been given different levels of attention. This book is useful in highlighting the underlying concepts that inform temple ritual, and the factors that affect its stylised presentation on temple walls.

Although part of the rather expensive new Routledge Studies in Egyptology series (which, disappointingly for the price, eschews the need for a cover image), the book is a solid discussion and up-to-date collection of references on the topic of temple ritual.

Campbell Price

From Akhenaten to Moses: Ancient Egypt and Religious Change

by Jan Assmann.

American University in Cairo Press
2014
ISBN 978-977-416-631-0
Hardback £24.95.



There is a long tradition of books that bring together the names of Moses and Akhenaten. The last book published by Sigmund Freud in 1939 was called, in its English edition, *Moses and Monotheism*. It was a curious book that sought to give a psycho-analytical reading of Judaism, and was based on the notion that Moses the Egyptian was murdered by the Israelites.

Since then a plethora of ‘alternative readings’ have tried to prove that Moses was Akhenaten in disguise! Despite its deceptive title this book most definitely does not belong in the same category. Rather it is a serious examination of the development of religious ideas in both ancient Egypt and Israel. In particular it ponders the origins of monotheism (the belief in a single God), and how that idea found expression in each society. This is a topic Assmann has explored in previous writings and he makes a clear distinction between “inclusive” and “exclusive” forms of monotheism; the latter often being a product of revolutionary rather than evolutionary movements.

Assmann does not attempt to locate either the historical Moses or the historical Akhenaten. Rather the book is an exploration of ideas, and especially how these ideas became codified in fixed canonical texts. As such the work ranges widely, with each of the seven chapters examining specific themes.

The early chapters include essays on change in ancient Egyptian religion, the myth and history of the Exodus, and how monotheism developed. In studies on *Moses and Akhenaten* he looks at how their respective stories were remembered by future generations.

Memory is a key theme in the book and Assmann sees the period of the seventh century BC Assyrian domination as a pivotal trauma for both societies.

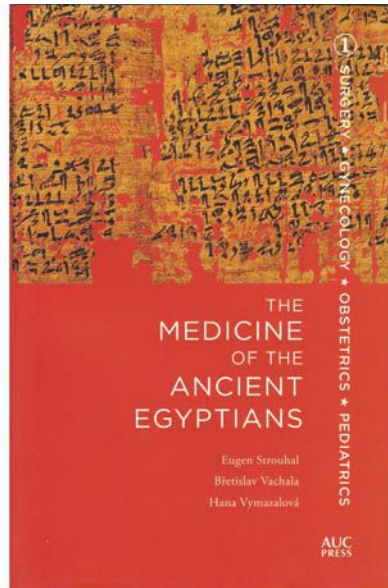
Final chapters examine the interest in Egyptian Mysteries among the secret societies of the Enlightenment (*The Magic Flute* being a key text), and the impact on societies when ideas of “exclusive” monotheism are taken up, either in past generations or in our own day.

The work will appeal to readers who enjoy exploring the world of ideas and the ways in which such ideas have shaped societies for both good and ill.

Michael Tunnicliffe

The Medicine of the Ancient Egyptians

by **Eugen Strouhal, Bretislav Vachala & Hana Vymazalová.**
The American University in Cairo Press, 2014
ISBN 978-9-774166-40-2
Hardback, £39.95.



The ancient Egyptians provided a major contribution to the early development of medicine with some of their knowledge still being in use today. This publication, the first volume of three on medical care in ancient Egypt, is written by authors with medical, anthropological and Egyptological backgrounds, and is a welcome addition in this field as few text books have been published on this subject for a number of years.

This first volume considers surgery, gynaecology, obstetrics and paediatrics and reviews information obtained from the medical papyri, preserved human remains and remedies utilised in the treatment of diseases.

What is particularly valuable is the translation of, and commentary on, some of the cases listed in the Berlin and London medical papyri. These papyri have not previously been translated into English and together with the accompanying analysis they provide an important source of information.

The authors also examine the subject of medical care for women and children in some depth, recognising that a large proportion of cases recorded in the ancient texts relate to this topic.

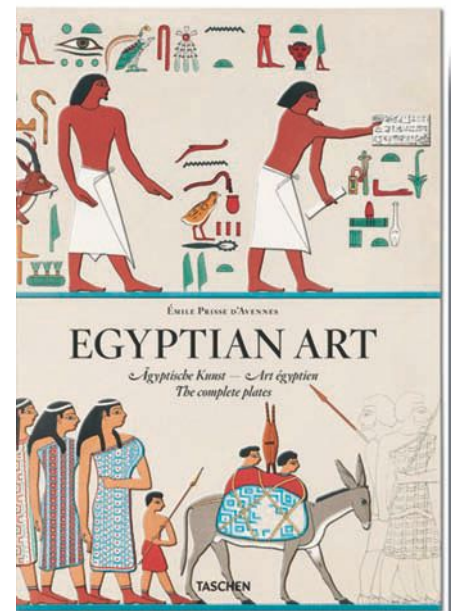
A useful textbook that explores the relative sophistication and breadth of the ancient Egyptian medical tradition

Roger Forshaw

Roger Forshaw, a retired dental surgeon, is a research associate at the KNH Centre for Biomedical Egyptology at the University of Manchester

Émile Prisse d'Avennes. Egyptian Art

by **Salima Ikram.**
Taschen GmbH, 2014
ISBN 978-3836-51647-1
Boxed hardback, £64/\$150.



French author, artist and scholar, Émile Prisse d'Avennes has left us some of the most beautiful artwork of Egyptian antiquities ever seen. A rather enigmatic man, he valued his privacy (he often went under the pseudonym *Idris Effendi* during his travels in Egypt), and was not above a spot of looting himself (for example illegally dismantling the Karnak King List), but there is no doubting he made a significant contribution to Egyptology and in some cases, his illustrations (recorded with “*fidélité scrupuleuse*”), are the only true record of the monuments and wall paintings left to us.

His passion for Egypt, and his admiration for the ancient artists whose work he copied, are clear to see in the stunning artwork he produced, making vast numbers of drawings, watercolours and squeezes which he used to create his beautiful illustrative plates.

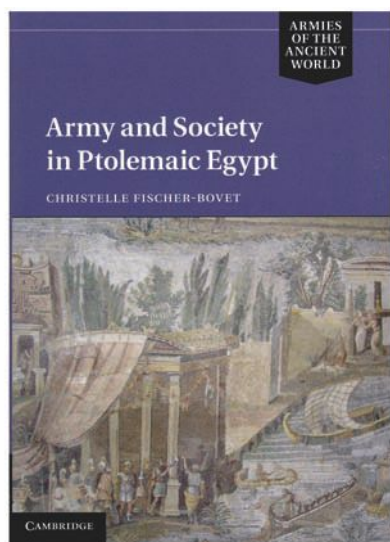
This new volume includes the complete plates from *Monuments égyptiens* and *Histoire de l'art égyptien* with a selection of the artist's commentaries, prefaced by a short introductory essay on his life and work by Salima Ikram (all texts in French, English and German). Measuring 45 x 33 cm and weighing in at several kilos (not so much a 'coffee table' book but rather a coffee table in its own right) this giant book is a stunning showcase of Prisse d'Avennes' work that every lover of ancient Egypt will want to own!

SG

Win a copy of this book in this month's competition on page 64.

Army and Society in Ptolemaic Egypt

by Christelle Fischer-Bovet.
Cambridge University Press, 2014
ISBN 978-110-700775-8
Hardback, £75.



This new study of the army in Egypt during the Ptolemaic Period makes use of the very latest research in the subject, examining the surviving papyri and texts to form new conclusions about how the army functioned under the Ptolemies.

Christelle Fischer-Bovet not only looks at the organisation of the army, but rather concentrates on how the army interacted with the indigenous population of Egypt, as well as exploring the role of the military under the Ptolemies and, more importantly, the function of the 'cleruch system' by which soldiers were given land to farm whilst still serving as a part of the army. Although many readers will be

aware that Alexander the Great settled his retired soldiers throughout his empire and gave them land to farm as a reward for their former military service, the 'cleruch system' which evolved throughout the Hellenistic Period, enabled serving soldiers, who were largely recruited mercenaries, to settle, farm land and view Egypt as their home rather than just as their paymaster. In this way these soldier/farmers were integrated more fully into Egyptian society whilst still providing an 'active reserve' of soldiers upon which the king could call upon in time of need. As they had been given grants of land the king had no need to pay them wages but instead could tax them on their farming produce, whilst they as 'settled mercenaries' were still under an obligation to serve the king when called upon to do so.

The book is by no means an easy 'coffee table' read; it is written in an academic style, but it is filled with a great deal of useful and highly interesting information and, as such, it amply repays the time taken to make a considered read. I would certainly recommend it to anyone interested in the military history of the Late Period and Ptolemaic Egypt.

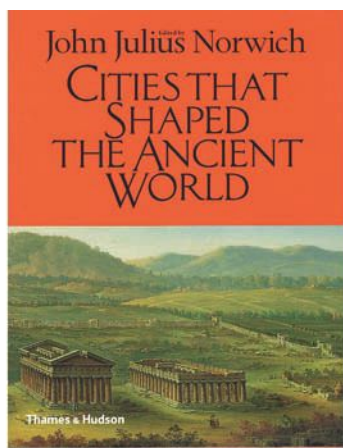
Victor Blunden

SG

Cities That Shaped The Ancient World

edited by John Julius Norwich.

Thames & Hudson, 2014
ISBN 978-0-500-25204-8
Hardback, £24.95.



With 7000 years of exciting history to explore, it is often difficult for those of us with a passion for ancient Egypt to

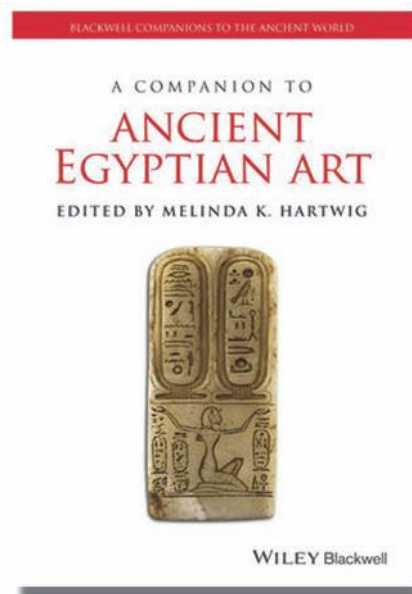
look beyond the Nile Valley, but to truly understand the development of human civilisation we need to take a more global view and this new title from Thames & Hudson is a good place to start.

Editor John Julius Norwich sets the scene with an introduction tracing the origins of the city and the people who laid the foundations of modern life. Organised into five sections covering different geographical areas, each city is given a separate (short) chapter, written by a leading historian (Barry Kemp, Alan B. Lloyd and Robert Morkot being among the Egyptology contributors) describing the history, art, architecture and culture of each centre, with colour photographs of key works of art and the remaining ruins. Memphis, Thebes, Amarna and Alexandria all feature of course, alongside other important African centres such as Meroe, Leptis Magna and Carthage. The Near East is represented by twelve cities such as Troy, Babylon, Jerusalem and Ur, with European centres including Knossos, Athens and Rome, China's first imperial capital, Xianyang, and the great centres of the Olmec and Mayans in the Americas. A fascinating read that will expand your historical horizons.

A Companion to Ancient Egyptian Art

edited by Melinda K. Hartwig.

Wiley Blackwell, 2014
ISBN 978-144-433350-3
Hardback, £120.



This book presents an overview of many different areas in the study of 'Egyptian art', including some which traditionally have not been considered under that category, such as 'material culture' and 'conservation'. For all the visual appeal of Egyptian 'art works', remarkably few studies have been dedicated purely to the subject of 'art'. This book goes some way to address that deficit.

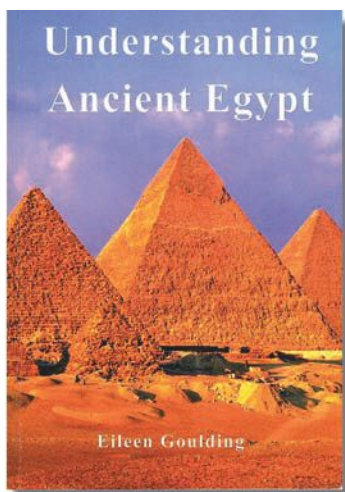
After an excellent introductory essay by John Baines which asks "What is Art?", the book is divided into sections covering methodological approaches, materials and mediums, concepts in art, interconnections with the larger world, the reception of Egyptian art in modern times, and the technology and interpretation of Egyptian art works. Most chapters are individually useful in their own right as a review of the recent published work in each area, but this 'review' structure means that several of the contributions cover the same ground.

In spite of the fact that there are some out-of-date ideas perpetuated in a few contributions and although the book is expensive at its full price, such a multidisciplinary approach to Egyptian art is new. These articles describe, from a number of different perspectives, how ancient Egyptian art 'worked' and will be of special interest to those who wonder why Pharaonic imagery is so distinctive.

Campbell Price

Understanding Ancient Egypt

by Eileen Goulding.
GOGO Publishing, 2014
ISBN 978-0-9931152-0-2
Paperback, £16.99.



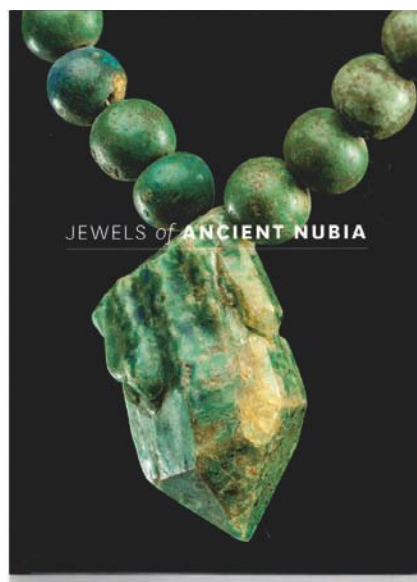
This colourful glossy-paged book is not meant to be another 'brief introduction' to ancient Egypt, but rather a one-volume handbook that gives readers brief but sufficient information on every aspect of ancient Egyptian culture in order to "understand what made this fascinating ancient society 'tick'". Written in everyday language as an "easy read" for people with no time for in-depth study, Goulding presents the chief characteristics of Egyptian beliefs, treasures and monuments and daily life, with brief biographies of a selection of "Great Pharaohs" and "Influential Queens" and a brief introduction to hieroglyphs.

Some of the illustrations are slightly grainy and appear too squat (possibly due to the self-publishing production process), but that aside, it is an enjoyable read and a reliable reference for anyone new to the wonders of ancient Egyptian history.

SG

Jewels of Ancient Nubia

by Yvonne J. Markowitz.
The Museum of Fine Arts (Boston)
Publications, 2014
ISBN 978-087-846-807-2
Hardback, £29.95.



Nubia is known as the 'Land of Gold', a country plundered by the ancient Egyptians for its abundant supplies of this precious metal. But the Nubians were master craftsmen in their own right, creating some of the world's finest jewellery with hand-made tools,

under the most basic conditions and inventing techniques that would only be rediscovered in Europe several thousand years later.

Yvonne J. Markowitz begins her survey of the treasures of ancient Nubia with an introductory chapter about the 'People of the Gold Lands', where we learn that jewellery was worn by men, women, children and even prized animals, with clear social distinctions in the type of jewellery worn (the elite using gold, silver, electrum, ivory, lapis Lazuli and other hard stones, while the lower orders made do with faience and shell). Over time, however, the materials of the elite were found more frequently further down the social ladder; glass for example was a highly prized material when it first appeared, produced only for the elite in royal workshops, but as production became more widespread, glass became more available to ordinary Nubians.

This introduction is followed by a gallery of jewellery, beautifully photographed and shown large enough to highlight the finest details. Over a hundred items from the collection of the Museum of Fine Arts, Boston are presented, including unique indigenous items (such as a necklace of blue-glazed rock crystal beads) as well as pieces inspired by Egyptian and Greek forms (for example a hinged gold bracelet bearing the image of Mut with different coloured enamel inlays). My personal favourites include a gold and carnelian necklace of human and ram figures from the Meroitic Period (equating to Egypt's Graeco-Roman era), and a Napatan Period (Late Period) web of faience beads and Hathor-head amulets worn by one of the king's buried horses.

There are a series of separate chapters on 'Early Adornments' and the jewellery of the Kingdoms of Kerma, Napata and Meroe, materials and techniques and the role played by MFA and Harvard University in the discovery and excavation of ancient Nubian sites. Egypt's dazzling ornaments are acclaimed the world over, and yet the beautifully crafted creations of the Nubian artisans is less well known, so this is a timely appreciation of the technical mastery and elegance of design of ancient Nubian jewellery.

SG

SUBSCRIBE

BY **SUBSCRIBING** to *Ancient Egypt* magazine, **not only is it cheaper**, but you can ensure that you always receive your copy before the newsagents. Just complete the form below to subscribe or for back issue(s).

TO ORDER A GIFT SUBSCRIPTION, simply complete your details and the gift recipient's details on the form at the bottom of this page and return it to our usual address. The gift subscriber will receive their issues of the magazine and you will have an extra issue added to your subscription. If you order a two year subscription we will add two extra issues to your own subscription. You can also do this online through the magazine website: www.ancientegyptmagazine.com

TO DOWNLOAD A PDF COPY OF ANY ISSUE for a fee of £3.25 per issue, just follow the instructions on the website.

SUBSCRIPTIONS

UK

- ☐ £25 for 6 issues (1 year)
☐ £46 for 12 issues (2 years)

EUROPE

- ☐ £29.50 for 6 issues (1 year)
☐ £55 for 12 issues (2 years)

REST OF THE WORLD

- ☐ £39 for 6 issues (1 year)
☐ £74 for 12 issues (2 years)

To order an **ON-LINE SUBSCRIPTION** to the magazine, contact our agent at www.exacteditions.com For an annual fee of £14.95, you can view the current and all previous issues of the magazine since December 2005.

BACK ISSUES

Order a **COMPLETE SET** (except for Volume 2 No 3, which is sold out) of back issues (including postage/shipping) for:

☐ UK – £150

☐ EU – £170

☐ Rest of the World – £190

To order **INDIVIDUAL BACK ISSUES**, please write the **Volume number** (eg Vol 5 No 2) and/or the **issue numbers** below.

£4.00 per copy (UK), £4.50 per copy (Europe), £6.00 per copy (Rest of the World)

BINDERS

UK: __ BINDERS @ £9.50 EACH; EU and Rest of the World: __ BINDERS @ £11.50 EACH

Pay by Standing Order and save £2 a year

YOUR DETAILS

Starting Issue (SUBS ONLY) : _____

Name : _____

Address: _____

_____ Post/Zip code: _____

Country _____ Daytime Tel. no: _____

Email: _____

GIFT DETAILS

Name _____

Address: _____

_____ Post/Zip code: _____

MESSAGE:

☐ I enclose a cheque made payable to **ANCIENT EGYPT MAGAZINE LTD**

☐ I am paying by credit/debit card: (Visa/MasterCard/Switch/Maestro)

Card No. _____

Expiry Date _____ CRC no. _____ ISSUE NO _____

Total Amount: £ _____

☐ I am paying my subscription by Standing Order and have filled out the form (right).

PLEASE RETURN TO:

Ancient Egypt Magazine, 1 Newton Street, Manchester M1 1HW UK.

Tel: +44 161 872 3319 – Fax: +44 161 872 4721

www.ancientegyptmagazine.com

STANDING ORDER INSTRUCTION

If you wish to pay for your subscription by Standing Order return this form to us, NOT your bank. We will then complete the form and forward it to your bank.

NEW STANDING ORDER MANDATE: (UK ONLY)

Sort Code of your bank: _____

Name, address & post code of your bank: _____

Account name: _____

Your account number: _____

BENEFICIARY DETAILS

HSBC, 577 Wilbraham Rd, Mcr., M21 9AH

Sortcode: **40-31-17** Acc no.: **61472623**

Acc. Name: **ANCIENT EGYPT MAGAZINE LTD**

Date of First Payment: **NOW** – Amount: **£23**

Amount of subsequent payments: **£23**

Date of Subsequent Payments (1 year from now):

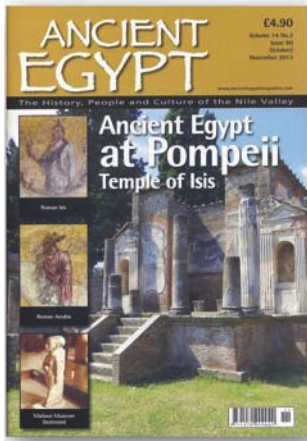
Annually on: _____

Please continue payments until further notice

Signature: _____

Date: _____

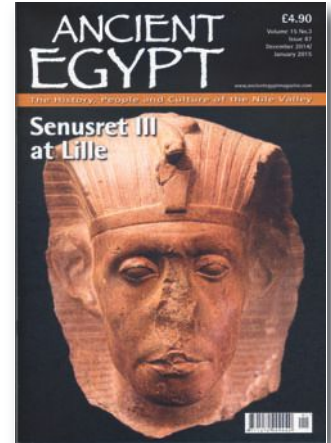
REF NO. (Office use only)



Complete Your Collection

If you have missed any or all of the previous 87 issues, or are a new reader/subscriber, then you can complete your collection with back issues of the magazine*.

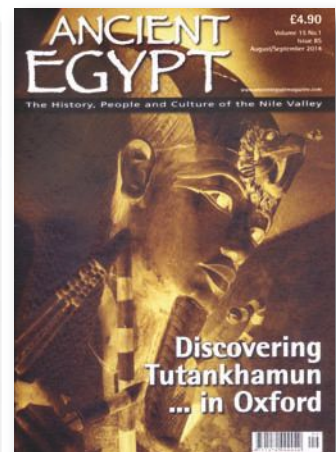
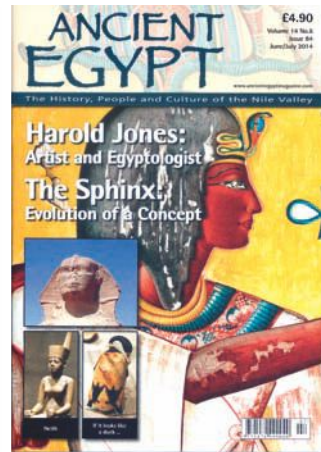
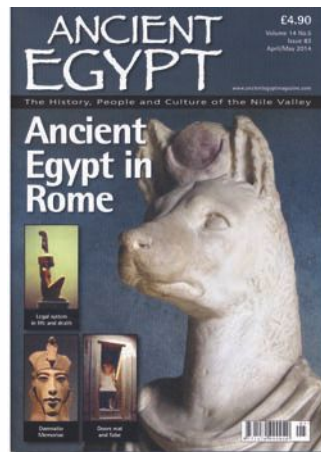
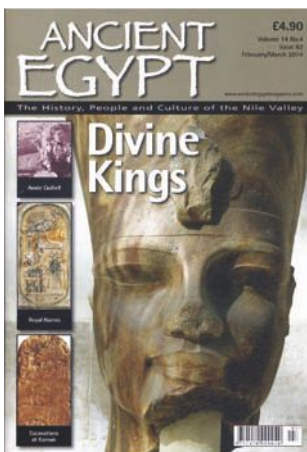
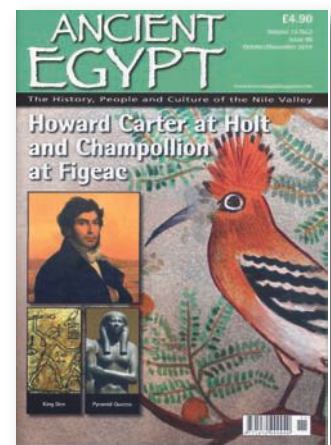
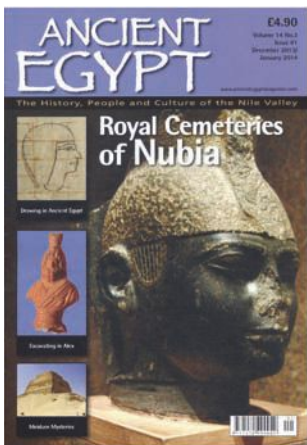
To see the contents of every issue of *AE* visit
www.ancientegyptmagazine.com



If you do not have access to the internet, please contact the publishers (the address is on page 3) who will provide you with a printed list.

Over the last fourteen years *AE* has covered a wide range of subjects connected with ancient Egypt and reported many significant discoveries. Articles are also included on Coptic and Islamic Egypt.

UK, £4 per copy; Europe £4.50 per copy;
 Rest of the World, £6 per copy.

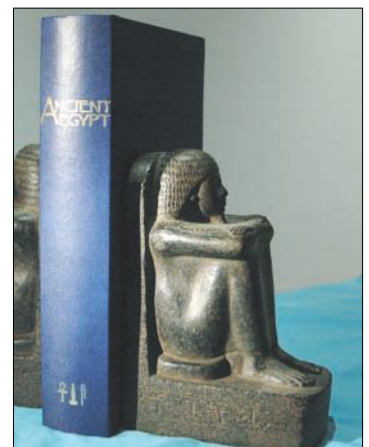


Buy all the back issues for just £150 and save 25%, or buy the first 14 volumes (6 issues in each) for £20 each.

Postage included for UK; for rest of the world see Subscribe page.
 A complete set includes all issues
 *(except vol. 2 no. 3, which is sold out).

BINDERS

The best way to keep your copies of *AE* neat and tidy and to protect them. Blue rexine-covered cordex binders with the name of the magazine embossed in gold on the spine. Each binder holds 12 magazines.
 UK inc. P&P £9.50; EU and Rest of the World £11.50.



Below are listed lectures and events given by UK societies and groups, and a selection of major overseas events. Although every effort is made to ensure that the details are correct ANCIEN EGYPT cannot be held responsible for the accuracy of the information provided. As events may be subject to change or cancellation, or tickets may be required, please ensure that you contact the appropriate body (as listed on our "Society Contacts" page) before attending.

Deadline for submission: all events entries should be received by 28th February 2015 for inclusion in the next issue. To add an event to the AE Events Diary, please contact Victor Blunden, email: vblunden2014@hotmail.com

FEBRUARY 2015

7th **Plymouth & District Egyptology Society.**

Lee Young: *The Lure of the East – Artists and Epigraphers in Egypt.*

7th **Thames Valley Ancient Egypt Society.**

Kathryn Piquette: *Invisible Egypt made Visible with RTI (Reflectance Transformation Imaging).*

7th **University of Liverpool.**

STUDY DAY, in association with The Atkinson, Southport. Joanne Backhouse: *Neferu – Beauty in Ancient Egypt.* Enrol via: 0151 794 6900 or www.liv.ac.uk/conted/

7th **Wessex Ancient Egypt Society.**

Charlotte Booth: *Horemheb – The Forgotten Pharaoh.*

9th **Manchester Ancient Egypt Society.**

Garry Shaw: *The Daily Lives of the Pharaohs.*

9th **Wirral Ancient Egypt Society.**

Campbell Price: *New Light Under Old Wrappings – CT Scanning the Manchester Mummies.*

14th **Dillington House, Somerset.**

RESIDENTIAL DAY SCHOOL: *From General to Pharaoh – Horemheb, Tutankhamun's Chosen Heir.* Tutor: Lucia Gahlin. Contact: www.dillington.co.uk Tel: 01460 258 648.

14th **University of Manchester.** STUDY DAY: *From Amulets to Golden Flies – Understanding Egyptian Jewellery.* Presented by Egyptology Online in association with the Manchester Museum and the KNH Centre. For details and to book visit: www.manchester.ac.uk/egyptologyonline

14th **Egyptian Society, Taunton.**

Carl Evans: *Egyptian Landscapes.*

17th **Bolton Archaeology and Egyptology Society.**

Carolyn Routledge: *Mystery Egyptology Lecture.*

17th **Egypt Society of Bristol.**

Peter Robinson: *How to Read a New Kingdom Royal Tomb.*

20th **Friends of the Petrie Museum.**

Andrew Bednarski: *Rescuing History – The American Research Center in Egypt's Efforts to Record Sheikh Abd el-Qurna.*

21st **Egyptology Scotland – Edinburgh Venue.**

Jose-Ramon Perez-Accino: *Seeing the Future, Watching the Past – Prophecies in Ancient Egypt.*

21st **Leicester Ancient Egypt Society.**

Garry Shaw: *Dealing with the Invisible – Experiencing Egyptian Mythology.*

21st **Southampton Ancient Egypt Society.**

John Billman: *Hidden Abydos – What the Tourists don't see in the Realm of Osiris.*

25th **Friends of the Egypt Centre – Swansea.**

John J. Johnson: *Mummies, Asps and far Too Much Eye Make-up – Ancient Egypt at the Cinema.*

26th **Carlisle & District Egyptology Society.**

Campbell Price: *New Light Under Old Wrappings – CT Scanning of the Manchester Mummies.*

27th **Poynton Egypt Group.**

Joanne Backhouse: *Figured Ostraca from Deir el-Medina – Doodles, Debris or Dedications.*

28th **Kemet Club – Bristol.**

DAY SCHOOL. Aidan Dodson: *The Temples of Thebes.* Contact the Society for details.

28th **Sussex Egyptology Society – Horsham Venue.**

Leire Olabarria: *Ancient Egyptian Kinship in Theory and Practice.*

MARCH 2015

1st **Essex Egyptology Group.**

Glenn Godenho: *The Tomb of Ankhtifi (Part 2)*

2nd **THEBES. The Blackburn Egyptology Society.**

University of Liverpool Student Night.

7th **Egypt Exploration Society.**

International Woman's Day 2015 – The Women Who Redrew Egyptology. John Ruffle & Fern Riddell with an introduction by Rosalie David. Tickets £25 (EES members) and £30 (non members) Students £22-£18. Contact Society for details.

7th **Plymouth & District Egyptology Society.**

Robert Morkot. Lecture TBA.

7th **RAMASES.**

AGM followed by The Peggy Dewey Memorial Lecture given by John Dewey: *A Fish Not Called Wanda.*

7th **Wessex Ancient Egypt Society**

Chris Elliott: *Egypt in England.*

8th **Dillington House, Somerset.**

RESIDENTIAL DAY SCHOOL: *Egypt's Female Pharaohs.* Tutor: Lucia Gahlin. Contact: www.dillington.co.uk Tel: 01460 258 648.

9th **Manchester Ancient Egypt Society.**

Sarah Griffiths: *Picture That! – 2D Tomb Art in the Old Kingdom.*

9th **Wirral Ancient Egypt Society.**

Eleanore Simmance: *Music of Ancient Egypt.*

11th **University of Liverpool.**

11.00am-1pm Joanne Backhouse: *The Goodison Collection – Egyptology at Southport.* Enrol via: 0151 794 6900 or www.liv.ac.uk/conted/

14th **Ancient Egypt & Middle East Society.**

Two lectures by Garry Shaw: *Foreign Connections – Egypt and the Outside World before the New Kingdom* and *Amarna – A New Mythology.*

14th **Egyptian Society, Taunton.**

Chris Elliot: *Egypt in England.*

14th **North-East Ancient Egypt Society.**

Wolfram Grajetzki: *Eight Women – Understanding Gender and Afterlife in Late Middle Kingdom Burials.*

14th **Sutton Ancient Egypt Society – London.**

Jan Picton: *Living at the Palace of Gurob.*

APRIL 2015

14th **Thames Valley Ancient Egypt Society.**

Carl Graves: *Nubia – What Lies Beneath.*

20th **Friends of the Petrie Museum.**

Garry Shaw: *Foreign Connections – Egypt and the Outside World Before the New Kingdom.*

21st **Friends of the Petrie Museum.**

STUDY DAY: *Ships and Seafaring*, in association with the BFSa. Contact the Society for details.

21st **Egyptology Scotland – Glasgow Venue.**

Mark Collier: “*Stop I will tell*” – *From Manuscript to Testimony in the Late Ramesside Tomb Robbery Papyrus.*

21st **Leicester Ancient Egypt Society.**

Victor Blunden: *The House of the Ka – Mastaba Tomb Decoration.*

21st **Manchester Ancient Egypt Society.**

STUDY DAY. *The Power Behind the Throne – Key Personalities in Ancient Egypt.* Contact the Society for Details.

21st **Southampton Ancient Egypt Society.**

Mark Walker: *Cinematic Adventures in Egypt – Archaeologists, Spies and Detectives.*

24th **Egypt Society of Bristol.**

Aidan Dodson: *West Theban Pioneers – Belzoni, Wilkinson and Rhind.*

25th **Friends of the Egypt Centre – Swansea.**

Campbell Price: *Senenmut Rediscovered in Manchester.*

26th **Carlisle & District Egyptology Society.**

Ashley Cooke. Lecture TBA.

26th **Horus Egyptology Society.**

Aidan Dodson: *West Theban Pioneers – Belzoni, Wilkinson and Rhind.*

27th **Poynton Egypt Group.**

AGM followed by Jacky Finch: *Wonderful Things – Understanding Ancient Egyptian Jewellery.*

28th **Egypt Exploration Society & Palestine Exploration Fund**

Joint Seminar. 11:00-14:30 *Pharaoh in the Levant – New light on the reign of Shoshenq I.* Speakers: Rupert Chapman & Troy Sagrillo. Tickets £25 (EES members) and £30 (non members) Students £22-£18. To book visit: www.ees.ac.uk/events/index.html

28th **Sussex Egyptology Society – Brighton Venue.**

John J. Johnston: *Seth, Lord of Chaos.*

1st **Wirral Ancient Egypt Society.**

Michael Tunnicliffe: *Egyptian Pharaohs & Hebrew Kings.*

4th **Plymouth & District Egyptology Society.**

Lucia Gahlin: *The Iconography and Ideology of Nefertiti and the Amarna Royal Women.*

4th **Wessex Ancient Egypt Society.**

Hilary Wilson: *All the King's Men.*

7th **THEBES. The Blackburn Egyptology Society.**

Chris Ollett: *Cleopatra: Myth vs Reality.*

11th **Thames Valley Ancient Egypt Society.**

Wolfram Grajetzki: *Eight Women – Tomb Treasures of the Late Middle Kingdom.*

12th **Essex Egyptology Group.**

Brigitte Balanda: *Royal Tombs at Napata.*

13th **Manchester Ancient Egypt Society.**

Allison Williams: *Archaisms in Ancient Egypt – Manipulations in Artistic Design on 25th/26th Dynasty Coffins.*

13th **Northampton Ancient Egypt Historical Society.**

John Wyatt: *Howard Carter – The Wildlife Artist.*

18th **Leicester Ancient Egypt Society.**

Alice Stevenson: *The Distribution of Objects from the British Excavations in Egypt to Museums Around the World between 1880 and 1980.*

18th **Egyptology Scotland – Edinburgh Venue.**

Andrew Paterson: *The Painted Gaze – Funerary Portraiture in Roman Egypt.*

18th **Southampton Ancient Egypt Society.**

Kelly Accetta: *Thresholds of the Gods – The Significance of Doors and Doorways in Ancient Egyptian Religious Belief and Practice.*

18th **Sussex Egyptology Society – Worthing Venue.**

Anna Garnett: *Sacred Space in the New Kingdom Eastern Desert.*

21st **Bolton Archaeology and Egyptology Society.**

AGM followed by James Parr: *The Rediscovery of Egyptian Hieroglyphs.*

22nd **Friends of the Egypt Centre – Swansea.**

Linda Steynor: *An Allegory on the Banks of the Nile.*

23rd **Carlisle & District Egyptology Society.**

Victor Blunden: *Artwork of the Valley of the Kings.*

24th **Friends of the Petrie Museum.**

Sarah Doherty: *Gebel Silsila – Uncovering the Birthplace of Egypt's Temples.*

24th **Poynton Egypt Group.**

John Wyatt. Lecture TBA.

25th **Egyptian Society, Taunton.**

John Baines. Lecture TBA.

EXHIBITIONS

Showing until 22nd February 2015
THE QUEENS GALLERY,
BUCKINGHAM PALACE.
CAIRO TO CONSTANTINOPLE:
EARLY PHOTOGRAPHS OF THE
MIDDLE EAST

Tickets £9.75 (adult), with concessions, including additional *Gold* exhibition. Open daily 10:00-17:30. For details and tickets: tel: 020 7766 7301 or www.royalcollections.org.uk

Showing until 9th March
LOUVRE-LENS MUSEUM,
LENS, FRANCE.
ANIMALS AND PHAROHS:
The Animal Kingdom
in Ancient Egypt

www.louvre-lens.fr/en/des-animaux-et-des-pharaons

Showing until 26th April 2015
SHREWSBURY MUSEUM &
ART GALLERY
SECRET EGYPT

An exhibition inviting visitors to re-examine their perceptions of ancient Egypt. Open 10am-4:30pm (closed Mondays). Tickets £4 (£2 per child), with concessions.

12th July - 26th July 2015
THE EGYPT EXPLORATION
SOCIETY.

3 Doughty Mews, London,
WC1N 2PG.

EGYPT EXPLORED

Your chance to experience what life was like on an EES Excavation. Open 11:00-15:00 For details contact Carl Graves (carl.graves@ees.ac.uk) or call the EES Office at 0207 414 1880.

MAJOR EVENTS

11th July 2015
EES

LONDON STUDY DAY **SHIFTING SANDS AT** **SAQQARA**

The Brunei Gallery, SOAS,
Thornhaugh St, Russell Sq, London.
Tickets £28 (EES members) and £33
(non members) Students £23-£19.
To book visit:
www.ees.ac.uk/events/index.html

17th - 20th July, 2015
THE UNIVERSITY OF ESSEX.
ELEVENTH BIENNIAL
ASTENE CONFERENCE
Visit: conference@astene.org.uk

16th - 20th September 2015
THE UNIVERSITY OF VIENNA,
together with the Austrian Academy
of Sciences host
THE FIFTH INTERNATIONAL
CONGRESS FOR YOUNG
EGYPTOLOGISTS (ICYE).
TRADITION AND
TRANSFORMATION IN
ANCIENT EGYPT
For more information:
icye2015@gmail.com

Coming in Future Issues of ANCIENT EGYPT

Eunuchs

Eunuchs occupied a special
place in the ancient world;
Lou Selene Sayell looks for
evidence of them in ancient
Egypt.

Egypt's Greatest Queens

Joyce Tyldesley continues her
series of articles on the
consorts of the pharaohs.

The Curious Case of Howard Carter and the Lotus Head

Dylan Bickerstaffe
investigates the controversy
surrounding Howard Carter
and the Tutankhamun Lotus
Head.

Abu Simbel through the Eyes of the Traveller

Charlotte Booth takes a fresh
look at the great temple
erected by Rameses II.

Music Maestro!

David Goldsmith hears the
echo of the harp in ancient
Egypt.

Karnak and the Seven Gates of Osiris

David Lewiston Sharpe
explores the small Osiris
Temple at Karnak.

The Pharaoh's Family

Patrick van Gils traces the
lives of the many children of
Rameses II and investigates
why this king chose to
immortalise them on his
monuments.

The Hare in Ancient Egypt

More animal magic as **Magda
van Ryneveld** investigates the
hare as a sacred animal in
ancient Egypt.

... and many more articles ...
with our regular features,
Book Reviews, *Per Mesut* for
our young (and not-so-
young) readers and lists of
forthcoming Egyptology
meetings, exhibitions and
major events.

Readers' Competition

If you recognise where in Egypt the photo below (by RBP) was taken, email or write to the Editor of *AE* before
17th March 2015 (addresses on page 3) with your answer, **giving your full name and address.**



One lucky reader will have his or her name selected at
random from all the correct answers and will win a copy of
Émile Prisse d'Avennes. Egyptian Art by Salima Ikram,
published by Taschen and reviewed on p. 57.

The location, and the name of the winner, will be
revealed in the April/May 2015 edition of *AE*.



December 2014/January 2015 Competition Winner

Congratulations to the winner of the
competition that appeared in the last issue
of the magazine (*AE* 87),

Ken Boothroyd, of Batley

who wins one copy of
each of three books:
*An Illustrated
Introduction to
Ancient Egypt* by
Charlotte Booth,
*30-Second Ancient
Egypt* edited by Peter
Der Manuelian, and
*Ancient Egyptian Art
and Architecture -
A Very Short
Introduction*
by Christina Riggs.



The photo shows the original entrance to
the Mosque of Abu Haggag viewed from
the First Court of Luxor Temple.

ANCIENT EGYPT explores the WORLD WIDE WEB

THE GREAT PYRAMID AND ITS CONSTRUCTION.

This month *NETFISHING* continues its look at the history of Egypt by seeing what the World Wide Web has to say about 'The Great Pyramid' of Giza.

The Great Pyramid, the last of the 'Seven Wonders' of the ancient world, still stands at Giza. Although stripped of its outer casing blocks, it still dwarfs the onlooker and it remains a fitting tribute to the skills of the ancient Egyptians. At 481 feet high it is simply so big that one fails to comprehend its dimensions when standing next to it and one can only contemplate how such a remarkable edifice could have been constructed using the simple building methods available at the time. Refer:

http://en.wikipedia.org/wiki/Great_Pyramid_of_Giza

<http://www.guardians.net/egypt/pyramids/GreatPyramid.htm>

<http://www.cheops-pyramide.ch/khufu-pyramid/cheops-great-pyramid.html>

<https://egyptsites.wordpress.com/2009/02/22/pyramid-of-khufu/>

THE PYRAMID BUILDER'S VILLAGE

Whilst certain web-sites would advance the theory that the pyramids were built by a) extra-terrestrials or b) an earlier (as yet) undiscovered civilisation, all the evidence clearly shows these views to be false. Indeed it is a slur and insult to the Egyptians themselves to suggest that they could not have built these monuments themselves without outside assistance. There is a clear archaeological development, stemming from the earliest mastaba tombs to the pyramids of Giza, which shows that the Egyptians learned to construct these monuments over hundreds of years, and at Giza the fact that the village where the workmen lived whilst they worked on the pyramids has been discovered tends to show that it was the Egyptians themselves who constructed these extraordinary monuments and not anyone else. Information about this 'workmen's village' is provided at:

<http://www.pbs.org/wgbh/nova/pyramid/excavation/>

<http://www.pbs.org/wgbh/nova/ancient/who-built-the-pyramids.html>

<http://www.pbs.org/wgbh/nova/ancient/lehner-giza.html>

<http://www.guardians.net/hawass/buildtomb.htm>

http://www.bbc.co.uk/history/ancient/egyptians/pyramid_builders_01.shtml

<http://www.aeraweb.org/projects/lost-city/>

http://www.lsa.umich.edu/lsa/ci.thedietofpyramidbuilders_ci.detail

CONSTRUCTION METHODS

There are various views on how the pyramids were constructed and to make matters even more confusing it seems that pyramids were built using different building techniques at different periods of Egyptian history. Most of the construction ideas revolve around the Egyptians' using either levers or ramps (of various designs) to build the pyramids. It is clear that levers were used in positioning some of the outer casing blocks of the Great Pyramid because the lever sockets still exist in the remaining casing blocks found near ground level, but the question remains as to how the blocks were lifted up to higher levels. Every few years new 'alternative views' of construction is offered, some of which are believable whilst others have a more tenuous grasp on reality. The truth is that no one really knows what methods were used in constructing the Great Pyramid and so all the suggestions need to be looked at and assessed. Refer:

<http://touregypt.net/construction/>

http://en.wikipedia.org/wiki/Egyptian_pyramid_construction_techniques

http://usatoday30.usatoday.com/tech/science/2007-05-16-pyramid-theory_N.htm

<http://www.cheops-pyramide.ch/khufu-pyramid/rope-roll.html>

<https://www.youtube.com/watch?v=C1y8N0ePuF8>

<http://www.3ds.com/passion-for-innovation/khufu-reborn/khufu-reborn/>

THE 'AIR SHAFTS'

Much has been written about the 'air-shafts' found within the Great Pyramid. It has been suggested that these actually line up with certain stars, although as the shafts are *not* straight, in reality they do not appear to point to any particular stars at all (as certain authors would have us believe) and so it is still probably best to describe them as 'air-shafts' at this time. Indeed many of the drawings of the shafts are oversimplified and misleading to the general public. To gain a more detailed understanding of the design of these shafts visit *The Upuaut Project* web-site (named after the robot which explored these shafts) at: www.cheops.org/

These pages make use of CAD (Computer Aided Design) features to enable you to fully explore the pyramid in great detail – although the system does require some effort to gain familiarity with it:

- Click on 'the panel' with the hieroglyphs on it to enter the site.
- Click on THE FINDINGS, and click on your desired air shaft (scroll down the pages).
- Click on CYBER DRAWINGS (this is a CAD Package which enables you to explore the Pyramid).
- Scroll down the page and click on CHEOPS SHAFTS (wait for the page to load fully).
- To move around the image, hold down the mouse button and drag the picture.
- To enlarge/reduce the picture detail, click the + and - buttons on the toolbar.

Have fun exploring the site!

Victor Blunden

Egyptology Society Contact Details

Contact names, telephone and email/website contacts for UK societies are listed here. To reduce the space used for overseas societies, only the website or email contacts are normally shown. Full details, including postal addresses, can be found on the magazine's web site www.ancientegyptmagazine.com. If readers without email access require postal address details, please contact the magazine's Publishers or the Editor (contact details on page 3). To register changes to this information, please contact Victor Blunden, email: vblunden2014@hotmail.com

Societies Within the UK

Ancient Egypt & Middle East Society

HORNCASTLE, Lincolnshire
Secretary: Mrs. Sue Kirk.
Tel: 01754 765341
sue47beset@gmail.com
www.aemes.co.uk

The Ancient World Society

BOSTON, Lincolnshire
Secretary: Sandy Davey.
Tel: 01205 722997
taws@tawsboston.org.uk

The ANKH (SOUTH-EAST KENT) Egyptology Society)

Secretary: Joan Kaye.
Tel: 0122 7367203
ankh.kent@gmail.com

Association for the Study of Travel in Egypt & the Near East LONDON

Secretary: Dr. Hana Navratilova
enquiries@astene.org.uk
www.astene.org.uk

Bloomsbury Summer School,

University College **LONDON**.
Tel: 0207 679 3622
Bloomsbury@egyptology-uk.com
www.egyptology-uk.com/bloomsbury

BOLTON Archaeology and Egyptology Society

secretary@boltonaes.co.uk
<http://www.BoltonAES.co.uk>

The British Egyptian Society

CROYDON, Surrey
Secretary: Noel Rands.
Tel: 07876 403242
noelrands@hotmail.com

CARLISLE & District Egyptology Society

Secretary: Janet McWilliam.
janet_mcwilliam@rocketmail.com

The Egypt Exploration Society LONDON

Director: Dr. Chris Naunton.
Tel: 0207 242 1880
contact@ees.ac.uk
www.ees.ac.uk

Egypt Society of BRISTOL

Chairman: Dr. Aidan Dodson.
Tel: 0117 942 1957
info@egyptsocietybristol.org.uk
www.egyptsocietybristol.org.uk

The Egyptian Society, TAUNTON

Secretary: Anita Edhouse.
Tel: 01823 461028
anitaedhouse@yahoo.co.uk

Egyptology Scotland EDINBURGH, GLASGOW & ABERDEEN

Claire Gilmour.
MembershipEgScot@yahoo.co.uk
www.egyptologyscotland.com

Egyptian Cultural Bureau

Embassy of the Arab Republic of Egypt, **LONDON**
Tel: 0207 491 7720
egypt.culture@btconnect.com
www.egyptculture.org.uk

Egyptology North

www.Egyptology-North.co.uk

ESSEX Egyptology Group

Contact: Janet Brewer
01277 231606
info@essexegyptology.co.uk
www.essexegyptology.co.uk

Friends of the Egypt Centre – SWANSEA

Secretary: Carolyn Graves-Brown.
Tel: 01792 295960
c.a.graves-brown@swansea.ac.uk
<http://egypt.swansea.ac.uk/index.php/events/563-friends-lectures-13-14>

Friends of the PETRIE MUSEUM

The Petrie Museum of Egyptian Archaeology, **LONDON**
Secretary: Jan Picton.
janpicton@ijnet.demon.co.uk
www.ucl.ac.uk/FriendsofPetrie/

HORUS Egyptology Society

WIGAN, Lancashire.
Secretary: Christine Fishwick.
Tel: 01942 517958
horusegyptology@yahoo.co.uk
www.horusegyptology.co.uk

The Kemet Klub - BRISTOL.

Contact: Ali Ball.
Tel: 01275 791562
ali.dave@blueyonder.co.uk

LEICESTER Ancient Egypt Society

Secretary: Tony Sulley.
freda.sparkes@btinternet.com

The MANCHESTER Ancient Egypt Society

Secretary: Sarah Griffiths.
Tel: 0161 720 7592
Sarahgwen1@hotmail.com
www.maes.org.uk

North East Ancient Egypt Society DURHAM

Secretary: Lyn Gatland.
lyn.gatland@durham.ac.uk
<http://sites.google.com/site/neaesoc/>

NORTH EAST LINCOLNSHIRE Egyptology Association

Chairman: Steve Johnson.
stevej@tinyworld.co.uk

NORTH YORKSHIRE Ancient Egypt Group

Contact: Anne Murray.
Tel: 01423 885906
anne.murray221@gmail.com

NORTHAMPTON Ancient Egyptian Historical Society

Secretary: L.V. Amas.
Tel: 01604 761519
lvamas@aol.com

PLYMOUTH & District Egyptology Society

Secretary: Jan Buckland
Tel: 01752 695195
jan_buckland@hotmail.com

POYNTON Egypt Group

Poynton, Cheshire
Secretary: Liz Sherman.
Tel: 01625 612641
secretary@poyntonegyptgroup.org.uk
www.poyntonegyptgroup.org.uk

RAMASES (NORTH KENT) Egyptology Society)

Secretary: Annette Jones.
Tel: 01795 663475

Society for the Study of Ancient Egypt

CHESTERFIELD, NOTTINGHAM & DERBY

Secretary: Keith Lucas.
Tel: 0114 2581856
keith.lucas2@tesco.net
www.ssae.org.uk

SOUTH ASASIF Conservation Trust UK

Secretary: Patricia Mason.
01452 415693
secretary@southasasif.com
<http://southasasif.com/Trust.html>

SOUTHAMPTON Ancient Egypt Society

Secretary: Heidi Craddock.
Tel: 07973 203751
info@southamptonancientegyptsociety.co.uk
www.southamptonancientegyptsociety.co.uk

STAFFORDSHIRE Egyptology Society

Secretary: Alison Coles.
alisoncoles@virginmedia.com
www.staffordshireegyptology.org.uk

Sudan Archaeological Research Society

Chairman: Derek Welsby.
c/o The British Museum, **LONDON**
www.sudarchrs.org.uk

Sussex Egyptology Society HORSHAM, BRIGHTON & WORTHING

Membership Secretary: Janice Flower.
Tel: 07914 339430
www.egyptology-uk.com

SUTTON Ancient Egypt Society GREATER LONDON

Secretary: Ann Musgrove
Tel: 0208 6435728
email: DAAMusgrove@aol.com

Thames Valley Ancient Egypt Society

READING
Chairman: John Billman.
Tel: 01488 668340
chairman@tvaes.org.uk
www.tvaes.org.uk

THEBES. The BLACKBURN, Egyptology Society, Lancashire.

Secretary: Michael Eastwood.
Tel: 01706 217707
Thebes2011@yahoo.co.uk

Wessex Ancient Egypt Society BOURNEMOUTH

Chairman: Angela Dennett.
Tel: 01202 523392
angiedennett444@btinternet.com

West Midlands Egyptology Society.

Chair: Stacey Anne Bagdi
wmes@outlook.com
www.wmegyptology.wordpress.com

WIRRAL Ancient Egypt Society MERSEYSIDE

Contact: Sue Mockridge.
Tel: 0151 644 5654
secretary@waes.org.uk
www.waes.org.uk

Overseas Societies

AUSTRALIA

Ancient Egypt Society of Western Australia
PERTH
www.aeswa.org.au

Australian Centre for Egyptology
MACQUARIE UNIVERSITY
www.egyptology.mq.edu.au

BELGIUM

Association Egyptologique
Reine Elisabeth a.s.b.l./
Egyptologisch Genootschap
Koningin Elisabeth VZW
BRUXELLES
www.aere-egke.be/aere.eng.htm

Egyptologica a.s.b.l.
BRUXELLES
www.egyptologica.be

Egyptologica Vlaanderen VZW

LEUVEN
www.egyptologica-vlaanderen.be/home.htm

Kheper a.s.b.l.
LOUVAIN-LA-NEUVE
www.kheper.be

Ptah-Hotep a.s.b.l.
Association d'Égyptologie Belge
WATERLOO
www.ptah-hotep.be

CANADA

The Society for the Study of Egyptian Antiquities
/Société pour l'Étude de l'Égypte Ancienne
– Head Office, Toronto.
www.theesca.org

– Montreal Chapter/
Chapitre du Québec à Montréal
<http://sseamontrealvip.homestead.com/anglais.htm>

– **Calgary Chapter**
www3.telus.net/public/james135/CalgarySSEA.htm

– **Vancouver Chapter**
www.sseavancouver.wordpress.com

DENMARK
The Danish Egyptological Society
COPENHAGEN
www.daes.dk

EGYPT
Luxor Egyptology Society
www.luxoregyptology.org

Reviving the Egyptian Identity.
CAIRO.
www.egyptianism.org

FRANCE
ADEC. (Association Dauphinoise d'Égyptologie CHAMPOLLION)
MUSÉE DAUPHINOIS
<http://www.champollion-adec.net/>

AEREA. (Association pour l'Étude et la Recherche sur l'Égypte Ancienne)
LE CHESNAY
<http://didier.laffaille.pagesperso-orange.fr/Aerea/Association.htm#Ancr4>

Association d'Égyptologie IMHOTEP
PORNIC
<http://www.association-egyptologie-imhotep.eu/index.html>

Association Égyptologique de Gironde
<http://www.aeg.u-bordeaux3.fr/>

Association Égyptologique du Gard
NÎMES
<http://www.egyptonimes.fr/>

Association Maât
NICE
<http://assocmaat.free.fr/index>

Association Thot
NANCY /METZ
<http://www.thot-scribe.net/index.php>

Association varoise d'Égyptologie KEMETMAA
SOLLIES-PONT
www.kemetmaa.fr

Cercle d'Égyptologie Victor Loret
LYON
<http://assoc.univ-lyon2.fr/cercle-egyptologie>

Centre languedocien d'Égyptologie (Béziers)
NARBONNE
<http://centrelanguedocienegyptologie.blogspot.fr/>

Centre Vauclusien d'Égyptologie
AVIGNON
www.avignon.fr/fr/actu/detail.donut?id=4447

Les Amis de Champollion
TROYES
<http://lesamisdechampollion.fr/>

Les Amis de l'Égypte Ancienne
SAINT ESTÈVE
<http://kemit.club.fr/index.htm>

Les Amis de l'Égypte pharaonique (ADEA)
SAINT CLEMENT DE RIUIERE
<http://adea.asso-web.com/28+contact.html>

Les Amis de Thot
AVIGNON
<http://www.lesamisdethot.net/>

Les Rencontres Égyptologiques de Strasbourg
<http://redstbg.free.fr/>

NÉFROU Association
Montpelliéraine d'Égyptologie
MONTPELLIER
<http://nefrou.free.fr/index.php?page=contact>

Papyrus
LILLE
<http://www.association-papyrus.com/>

Provence Egyptologie
MARSEILLE
<http://www.provenceegyptologie.org/>

Société d'Égyptologie de Pau
<http://egyptologie64.e-monsite.com/>

ITALY
Associazione Per-Megiat Onlus
MILAN
patrizia.piacentini@unimi.it
www.facebook.com/pages/Biblioteca-e-Archivi-di-Egittologia-Università-degli-Studi-di-Milano/198497800181599

MALTA
The Egyptological Society of Malta
Sadly, no longer in operation.

NORWAY
The Bergen Egypt Exploration Society
egyptexplorationbergen.com

REPUBLIC OF SOUTH AFRICA
The Ancient Egyptian Society
ROOSEVELT PARK
ejswan@absamail.co.za

The Ancient History Society of Port Elizabeth (South Africa)
PORT ELIZABETH
ploysan@nmmu.ac.za

The Egyptian Society of South Africa
CAPE TOWN,
www.egyptiansociety.co.za

SWEDEN
The Egyptological Society of Stockholm
ENEBYBERG
www.efis.se

Swedish Egyptology Society, ISIS
HELSINGBORG
www.isishelsingborg.se

URUGUAY
Uruguayan Society of Egyptology
MONTEVIDEO.
www.geocities.com/juanjosecastillos/

USA
American Research Center in Egypt – US Office
SAN ANTONIO, Texas
<http://www.arce.org>

American Research Center in Egypt – Cairo Office
cairo@arce.org

The ARCE has "Chapters" throughout the USA:

Arizona (Tucson) Chapter
<http://web.arizona.edu/~egypt/field.htm>

Georgia (Atlanta) Chapter
kepfren@aol.com

Illinois (Chicago) Chapter
www.arcechicago.com

Massachusetts (Boston) Chapter
lberman@mfa.org

New Mexico (Albuquerque) Chapter
pharolux@yahoo.com

New York (New York City) Chapter
www.arce-ny.com

Northern California (Berkeley) Chapter
<http://home.comcast.net/~hebsed/>

North Texas (Dallas) Chapter
www.arce-ntexas.org/

Northwest (Seattle, Washington) Chapter
nwarce@gmail.com
www.arce-nw.com

Orange County Chapter – California
www.ocpl.org/lectures/egypt.asp

Oregon (Portland) Chapter
jsarr@comcast.net

Pennsylvania (Philadelphia) Chapter
info@arce-pa.org

Washington, DC Chapter
www.arcedc.org/

The Egyptian Study Society, Inc.
DENVER
www.egyptstudy.org

U.K. Museum Contact Details

Ashmolean Museum, Oxford
Tel : 01865 278000
www.ashmol.ox.ac.uk

Birmingham Museum & Art Gallery
Tel: 0121 303 2834
www.bmag.org.uk

Bolton Museum & Art Gallery
Tel: 01204 332211
www.boltonmuseums.org.uk

Bristol City Museum & Art Gallery
Tel: 0117 922 3571
www.bristol-city.gov.uk/museums

The British Museum
Tel: 020 7323 8000
www.thebritishmuseum.ac.uk

Durham University Oriental Museum
Tel: 0191 334 5694
www.dur.ac.uk/orientalmuseum

Herbert Art Gallery and Museum, Coventry
Tel: 02476 832386
www.theherbert.org

The Egypt Centre, Swansea
Tel: 01792 295960
www.swan.ac.uk

The Fitzwilliam Museum, Cambridge
Tel : 01223 332900
www.fitzmuseum.cam.ac.uk

The Great North Museum, Newcastle
Tel: 0191 222 6765
www.twmuseums.org.uk

The Manchester Museum
Tel: 0161 275 2634
www.museum.man.ac.uk

The Petrie Museum of Egyptian Archaeology, London
Tel: 020 7679 2884
www.petrie.ucl.ac.uk

Museum of the School of Archaeology, Classics and Egyptology, Liverpool
Tel: 0151 794 2467
www.liv.ac.uk/sace

New Walk Museum & Art Gallery, Leicester
Tel: 0116 225 4900
www.leicestermuseums.ac.uk

National Museum of Scotland
Tel: 0300 123 6789
www.nms.ac.uk/scotland

Victoria and Albert Museum, London
Tel: 020 7942 2000
www.vam.ac.uk

West Park Museum, Macclesfield
Tel: 01625 613210
info@silkmacclesfield.org.uk
www.silkmacclesfield.org.uk

World Museum, Liverpool
Tel : 0151 478 4393
www.liverpoolmuseums.org.uk

ANCIENT EGYPT is owned, and published bi-monthly, by Ancient Egypt Magazine Ltd.
The contents of this magazine are protected by copyright and nothing may be reproduced without the permission of the Editor. The Publishers and Editor are not liable for statements made and opinions expressed in this publication. Unless otherwise stated, all images are from the collection of the Editor (JPP) or the late Robert Partridge (RBP) and remain copyright.
Any articles not specifically attributed are by the Editor (JPP).
For access to an electronic downloadable version of the magazine and for information on back-issues and subscriptions, visit our web site:
www.ancientegyptmagazine.com. Email: info@ancientegyptmagazine.com.

This is undoubtedly the perfect tour to see many of the most spectacular sites in and around Luxor. We visit Abydos and Dendera in the north, through to Edfu and Esna in the south, looking at all the latest conservation work undertaken at these wonderful temples.

Back in Luxor, a highlight of the trip will be the special AWT permit to enter the stunning tomb of Amenhotep III in the Western Valley of the Kings.



LUXOR WITH ALAN LLOYD

DEPARTING 5th OCTOBER 2015

Luxor is one of the largest and most spectacular monument complexes to have survived from the ancient or modern world. Its core is the ancient city of Thebes which rose to prominence during the Eleventh Dynasty. Alan will give a series of illustrated talks and give us an understanding of many of the scripts that we will see on our travels.

Join us as we enter the Valley of The Kings, The Western Valley for the tombs of Ay and Amenhotep III, Deir el Medina, the Nobles Tombs, the temples of Medinet Habu, Deir el Bahri, Seti I and much more. In depth visits to Luxor Temple and Karnak Temple, where we visit the Mut Temple and view the newly cleaned Khonsu Shrine.

Further afield, we will have the chance to see the stunning newly cleaned walls and columns at Dendera Temple, and enter the Temple of Seti I at Abydos to view some of the finest reliefs in Egypt. We visit Edfu, one of the best preserved cult temples in Egypt, and at Esna we will see some of the most difficult hieroglyphic texts in existence.

Based at the Old Winter Palace, Garden Pavilion Wing for seven nights on room and breakfast basis.

All this in the company of a first-class guide and Alan Lloyd himself.

Basic holiday price £2,270 Single supplement £130

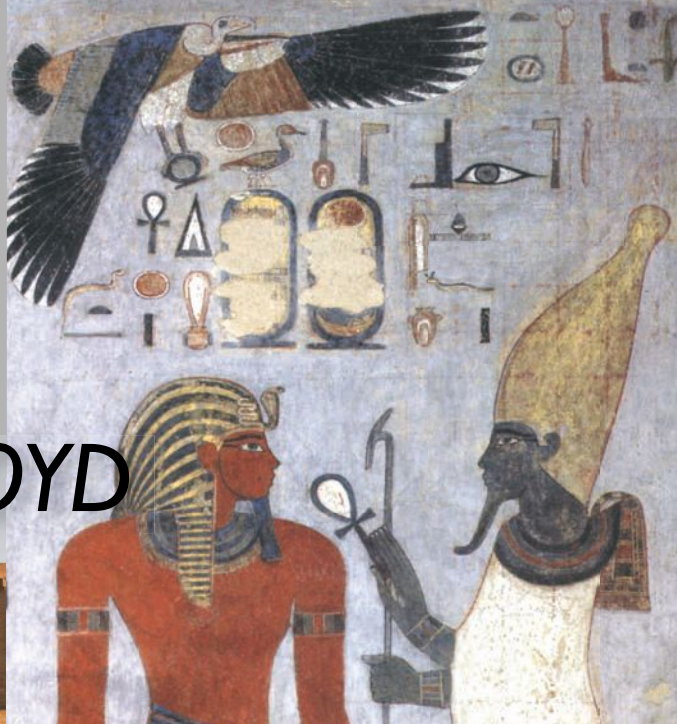
AWT's 'Single Supplement Guarantee' means that we only charge you what we are charged ourselves – we do not 'mark up'!

CALL NOW TO BOOK 0333 335 9494

or go to **www.ancient.co.uk**

ANCIENT WORLD TOURS

PO Box 12950, London W6 8GY UK. e-mail info@ancient.co.uk



ABTA
ABTA No.V1661

VOYAGES **JULES VERNE**

AWT is an agent of Voyages Jules Verne. These Air Holiday packages are ATOL Protected by the Civil Aviation Authority. VJVs ATOL No.0132